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FOUNDRY NUMBER: SWASH INITIALS

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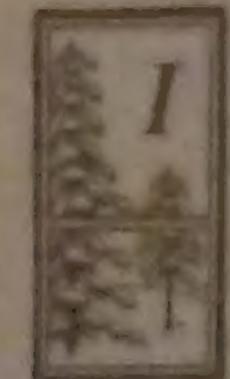
DOTS THOMSON PARSEY

Order by Number. Examples: 9 pt. 430

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ATKINSON'S SIGNS

Publishers' Note



IN THE last page of this volume you will find the names and addresses of the largest and most reputable manufacturers in the United States in the different branches of supplies - Sign Painters and Show Card Makers. As publishers of this volume, WE GUARANTEE any order sent them will be promptly executed, at their reasonable, low price.

Yours fraternally,
Frederick J. Drake Co.

Frederick J. Drake
PRESIDENT



SHOW CARD WRITERS—SIGN WRITERS—WINDOW TRIMMERS—DECORATORS—STORE FRONT PUBLICITY MEN

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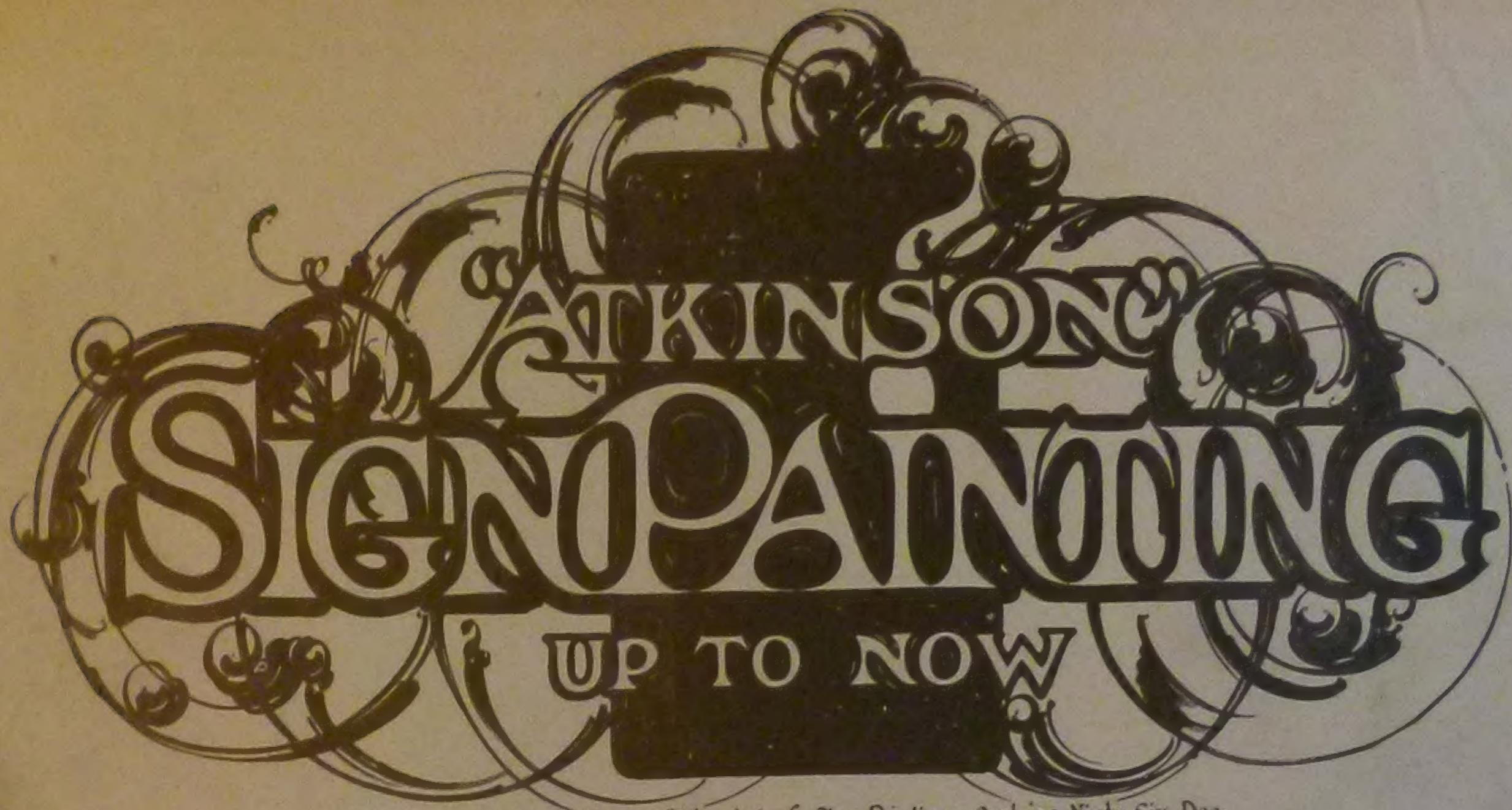
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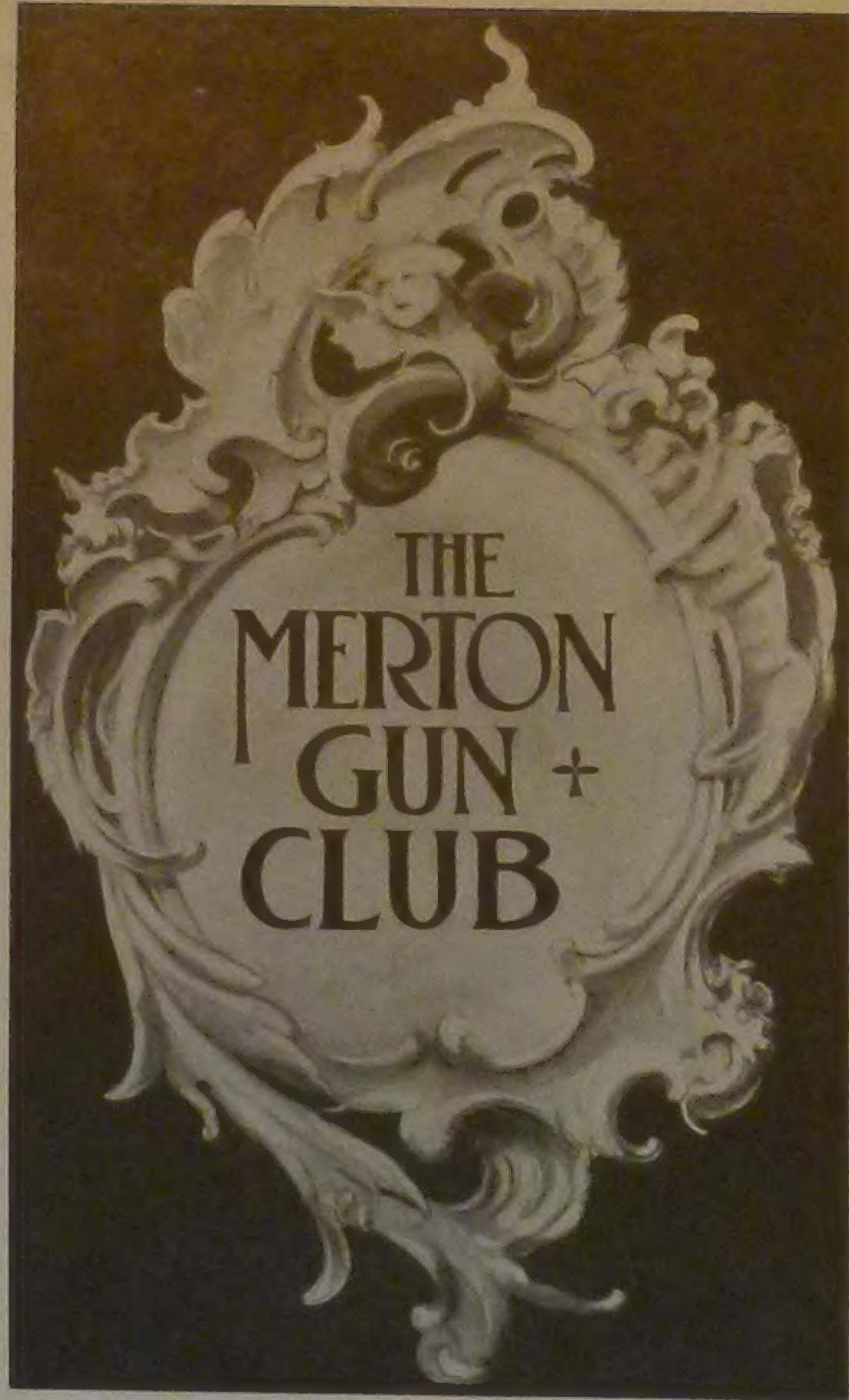
A complete manual of the Art of Sign Painting - Contains Ninety Six Designs or Layouts and accompanying color notes - Seventy Five Alphabets embracing all standard styles, their modifications and alternates - Comprehensive text covering all practical phases of the art - for every day reference in the shop -

By FRANK H. ATKINSON



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NO. 1. LOUIS XV SCROLL DESIGN

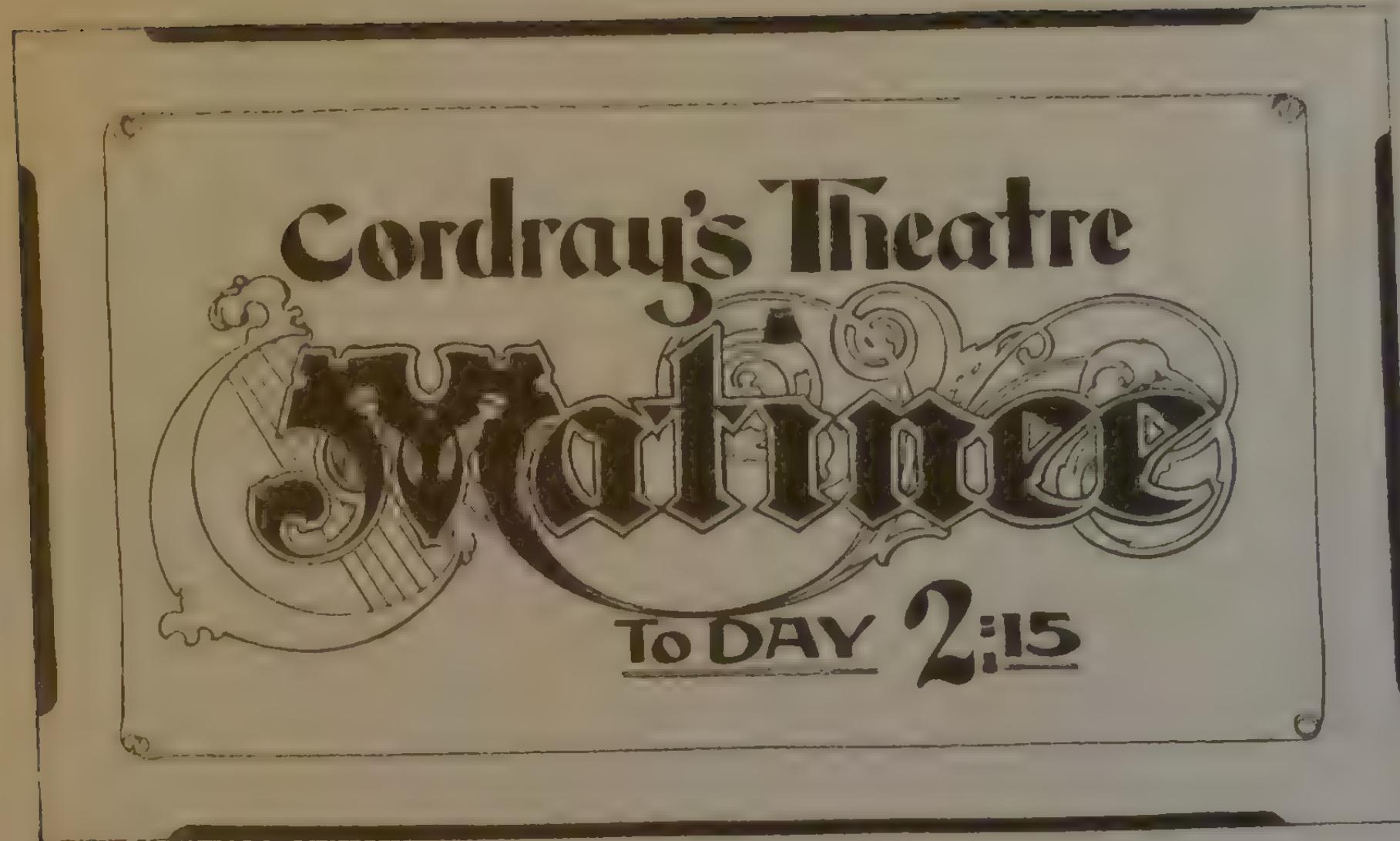
for small panel sign suitable for Country Clubs where high grade is demanded and paid for. Board should be "tablet" form with deep bevel. Paint ground in deep umber, gild the scroll solid gold and depend on your "glazing" to bring up the "modeling" and detail. Glaze with Vandyke Brown, Burnt Sienna, Yellow Lake and Orpiment. High light in pale orange yellow, do the lettering in black. As a medium for working glazing free, use coach finishing varnish with a drop of boiled oil.



No. 2. SWELL DESIGN FOR YOUR CARD

BY FRED WATRIN, NOTED SIGN PAINTER, OF PORTLAND, ORE.

Copy on 12x18 Bristol Board, using Waterproof India Ink. With
a blue pencil, mark size you wish drawing reduced.



No. 3 - MATINEE DESIGN

can be used large or small on Oil Cloth, Muslin or Board. For board use a background of pale lemon yellow - for the harp and scroll use rich old gold color - not too strong, just enough to show distinctly. "Cordrau's Theatre" gets gold with a black outline. "Matinee" do in gold with double outline of black and vermillion (black next to letter). For "today 2:15" use gold with tuscan red outline, for matt line and bevel use gold.

CHAS. ARNOLD,
Bookbinder

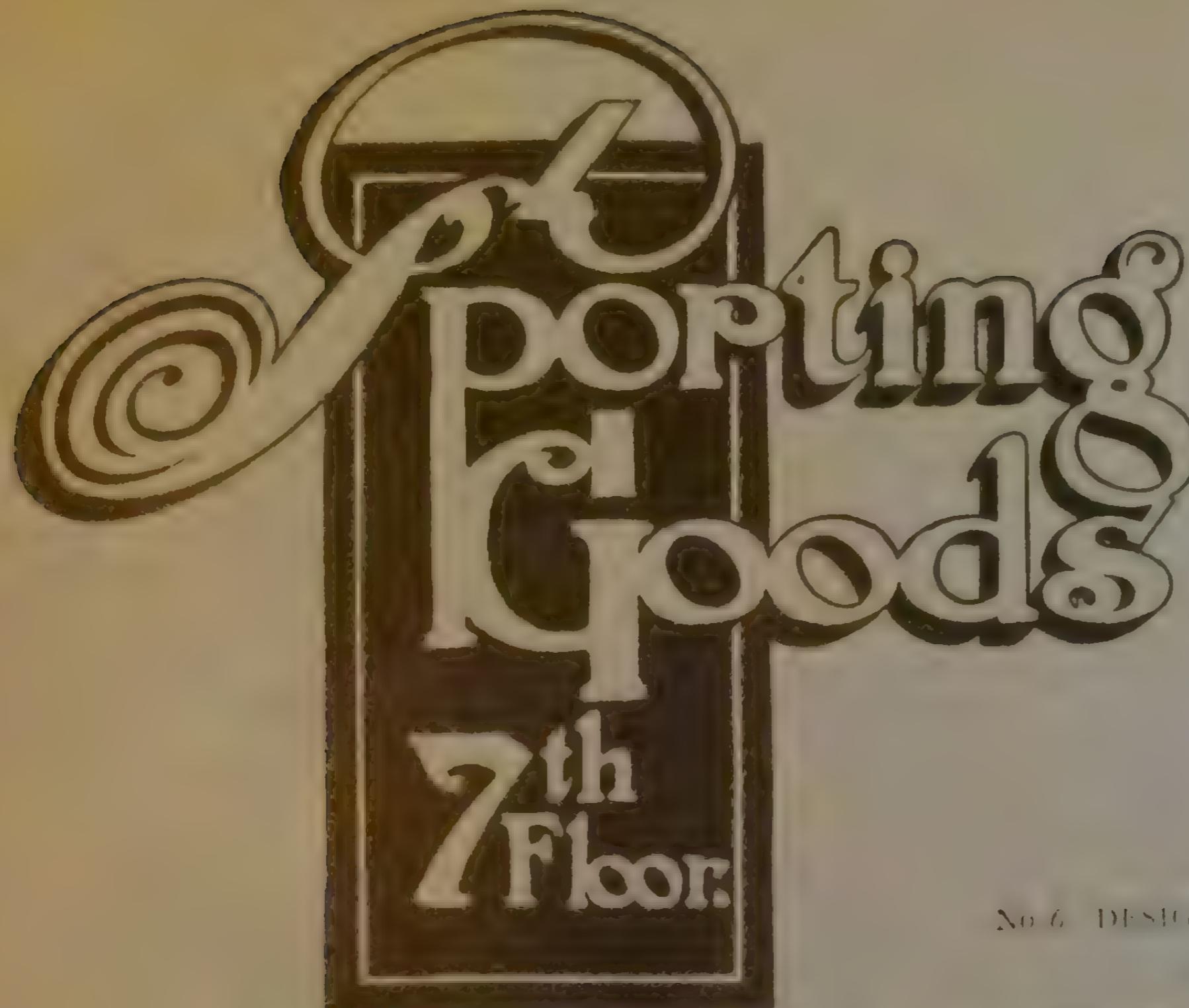
NO. 4. SUGGESTION FOR BUSINESS CARD

Copy on 22x38 Bristol and have Zinc Etching made the size you
desire.



NO. 5. STATIONERY IN ART NOUVEAU STYLE.

Original by Chas. J. Strong, head of Detroit School of Lettering and a recognized leader in the art of lettering and design. Slightly varied in minor detail to suit general use. Copy 22x28 Bristol Board.



No. 6. DESIGN FOR DEPARTMENT STORE

(INTERIOR DISPLAY.)

Make Board in "tablet" style with an extremely wide bevel - at least 6 inches - with rounded corners, prepare in the usual manner and gld. entire surface solid gold or bronze, including the bevel -- produce design in one color of dark purple flock.

O·W·HYTE & CO.



MARION OHIO.

No. 7. "NIFTY STUNT" FOR STATIONERY AND CARD.
BY ATKINSON.

Lettering appears in the very latest modification of the antique black. Note how they touch each other and connect wherever the stroke permits. To get all the beauty in this style of handling get "O" and other letters your fancy will dictate extremely large. This style loses its attractiveness if this liberty is not taken; also bear in mind that it is an extreme modification and cannot be appreciated unless interpreted from this standpoint. Copy on 22x28 Bristol Board and have half-tone cut made the size desired.



NO. 8. A TEMPORARY DISPLAY IN BOARD, MUSLIN,
OR OIL CLOTH PANLL.

For entire scroll use Gold Bronze, "break on" the word "Holiday" in very pale bluish green and "cut in" with dark bottle green. On the word "Sign" do the outline and broken shade in black, fill center of letters with Lt. Eng. Vermilion, leaving white show as it appears in the design. Fill balance of design in pale greenish yellow - use same color deepened a little with Chr. green and umber (enough to render it distinct on the yellow), for the irregular Vertical Bars. Get these Bars all parallel with irregular distances between, also make Bars in different widths, to give design a "snappy" look.



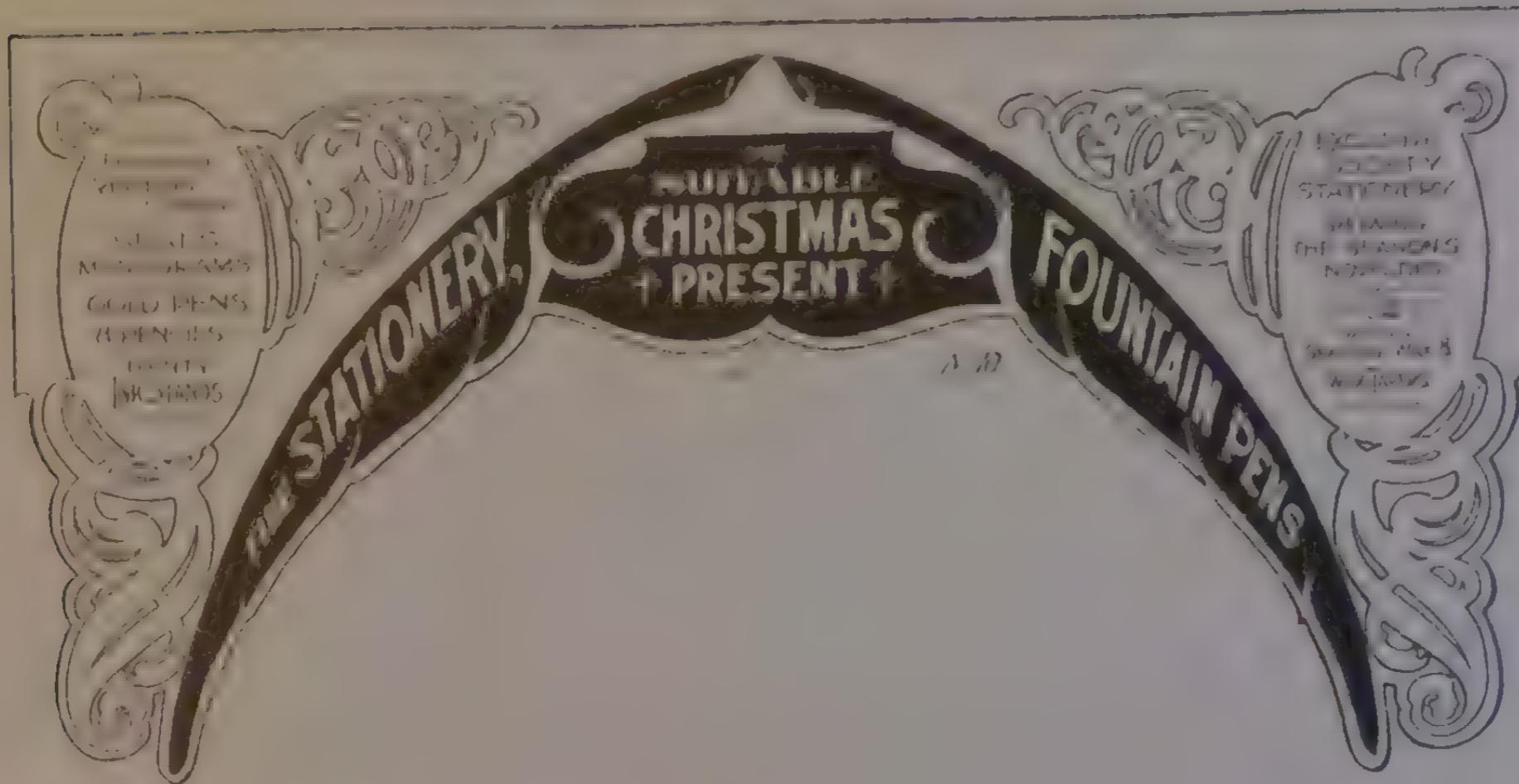
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No. 9. MUSLIN OR OIL CLOTH.

ATKINSON.

Holiday Gifts—Vermilion, with black outline—Cast shade, pale purple.

Panel—Ground and matt in two tones of pale purple. Scroll in pale grey; deepen same for detail and outline on scroll and border of panel. Letter panels in black.



NO. 10. "CUT OUT" FOR WINDOW DISPLAY.

ORIGINAL IDEA BY W. D. TATE.

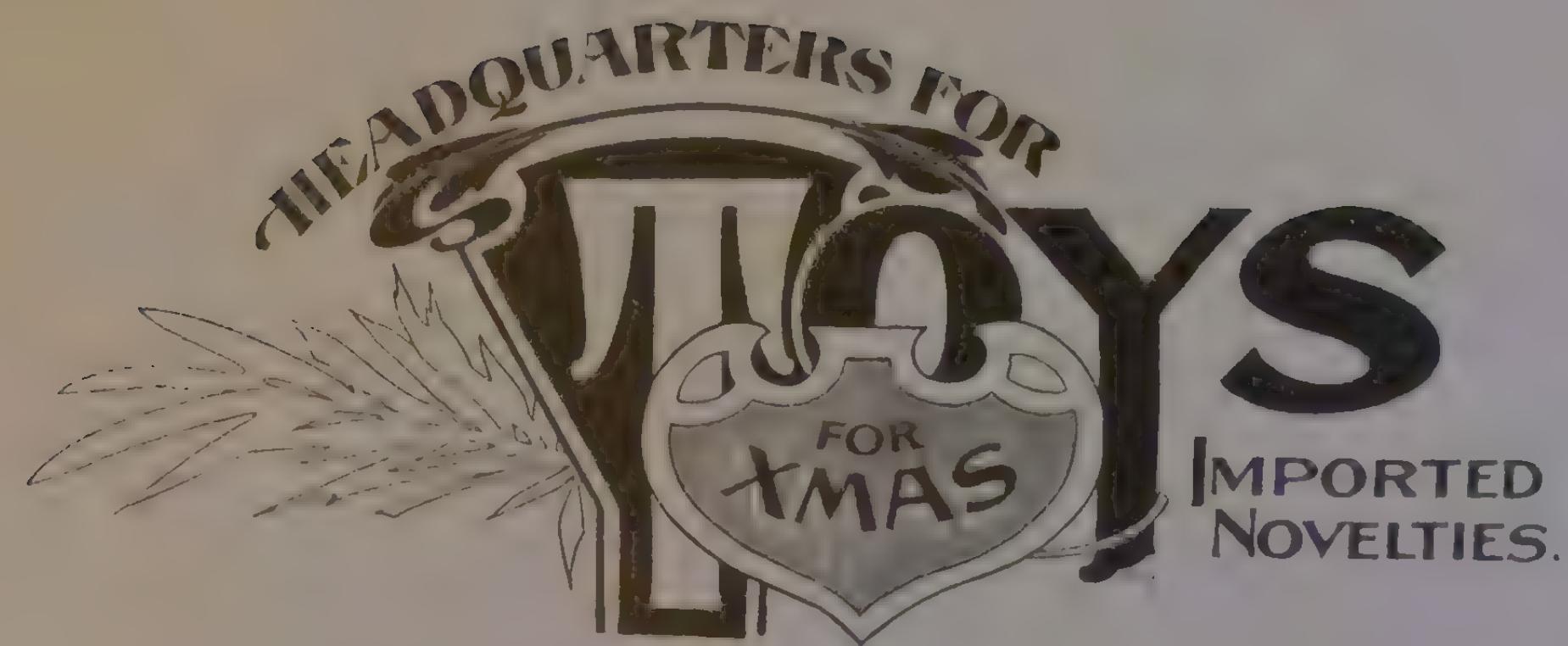
Make from heavy poster board and mount face with muslin or blank white paper. Ovals and Scrolls do as shown in gold bronze; outline them in pale buff; letter in dark bottle green. Panel in center, deep vermilion ground, white letter; pale vermilion outline. "Quills" in gold bronze. White letter, black outline. Very pale greenish grey background, leaving rough white outline around ovals, scrolls, quills and center panel.



NO. 11. MUSLIN OR OIL CLOTH.

ATKINSON.

Do "Cigars" in rather deep old gold with wide outline of Tuscan. On circle use pale, rich blue strong enough to show well, leaving white show as in design, giving poster effect. Center of Circle very pale grey. Little panel at top in pale sienna, deepen a trifle for outline and matt on same; letter it straight burnt sienna; streamer at bottom, same. Balance of lettering, deep purple.



NO. 12. HOLIDAY MUSLIN OR OIL CLOTH.

ATKINSON.

"Headquarters for" dark olive. Shield Panel very pale olive green with dark olive outline and matt line. Letter "for Xmas" dark blue. Initial Panel in medium pink, leaving "T" white with vermillion outline. Nouveau Scroll at top, deeper pink. For matt inside of scroll and panel use pale emerald green; same on Laurel Sprig; deepen for outline on Sprig. Balance of "Toys" light vermillion. Imported Novelties in dark olive.



WHOLESALE & RETAIL

CANDIES

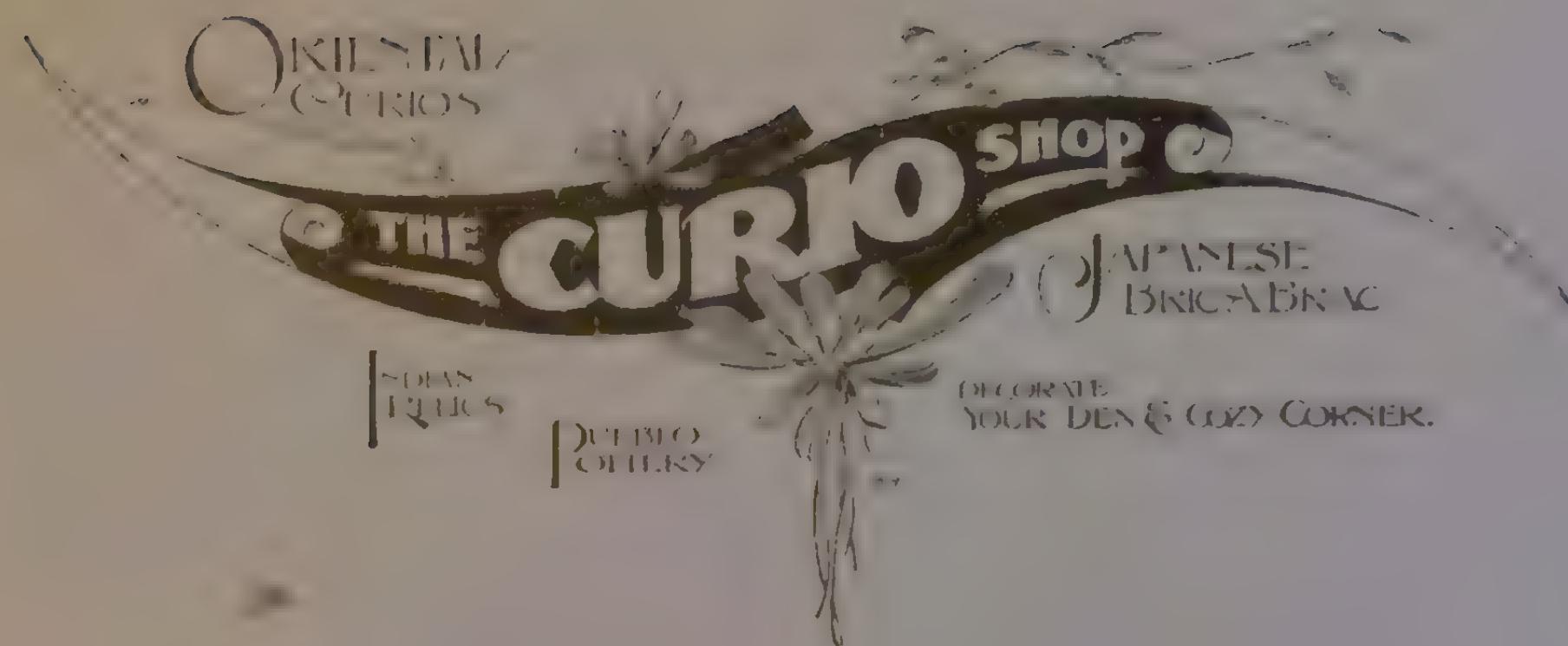
HOLLY WREATHES AND MISTLETOE.

NO. 13. MUSLIN OR OIL CLOTH

ATKINSON.

Sprig—Pale Emerald green, deepen same color a trifle and detail it.

Back Scroll in dark purple, leaving white show as in design.
"C" in deep orange, with wide outline of black. Balance of word, candies—dark purple. Small lettering—deep vermilion.



No. 14. MUSLIN OR OIL CLOTH.
ATKINSON.

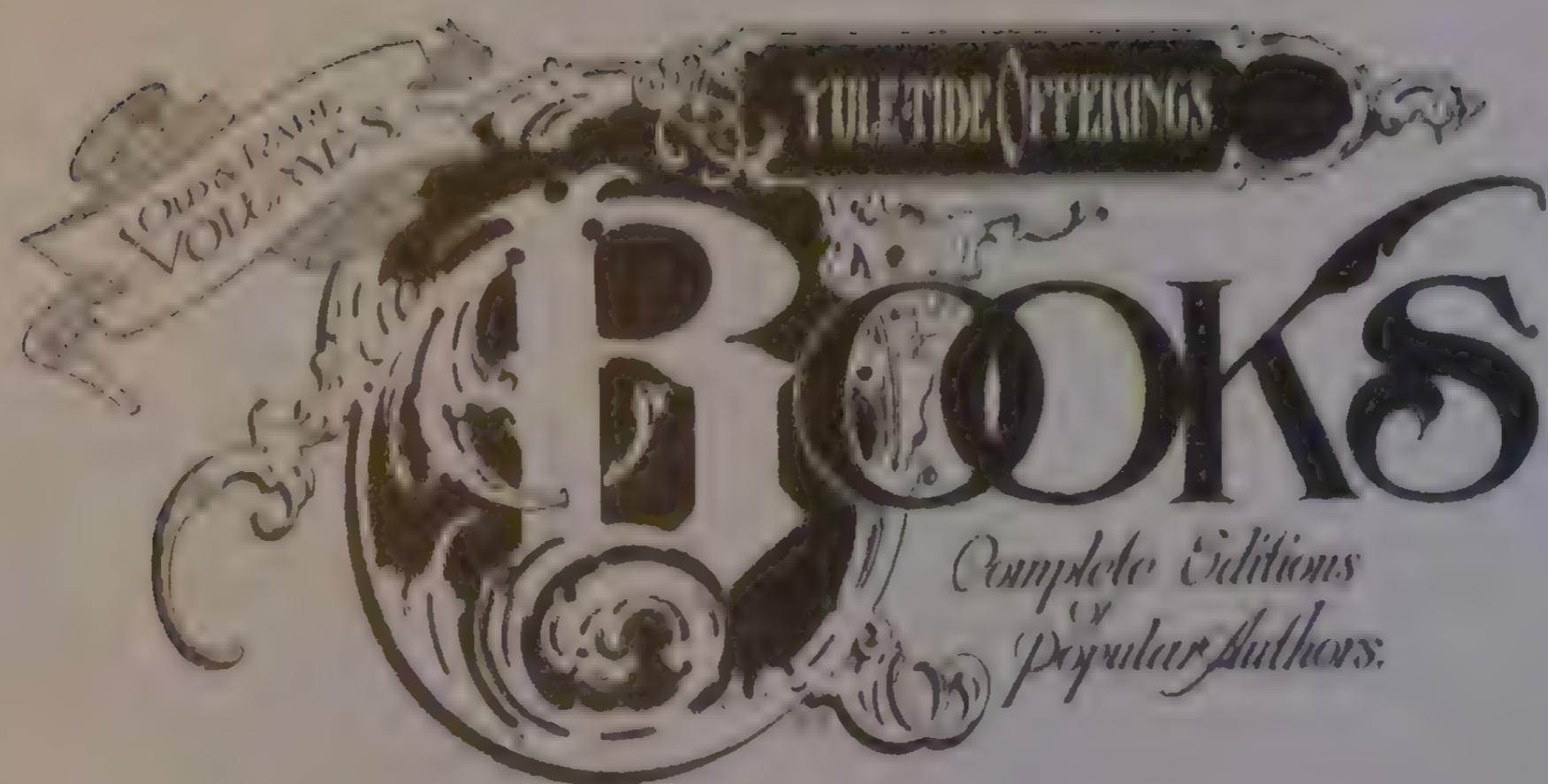
"Break on" The Curio Shop, in pale chr. green, extra light in tone. "Cut in" rather dark warm olive green. "Returns" on panel in pale lemon. "Poster Floral" in vermillion; detailed in light pink. On small lettering do all caps in vermillion; rest of lettering dark bottle green.



NO. 15—OIL CLOTH OR MUSLIN.

ATKINSON

Little Panel at top in pale and deep Brewster green. The Sprig in bright emerald green, rather pale; detail same in darker tone of same color. "Teco" use medium dull purple (tuscan red and ultramarine), and for outline, deepen same color; outside outline in pale greenish yellow. Wreath Panel pale greenish yellow with dark olive ground. Streamer two shades of pink. Art Pottery light and deep vermillion, using the deep for high light.



No. 16. MUSLIN OR OIL CLOTH.

ATKINSON

Do "B" and scroll surrounding in extremely pale old gold. A broken shade of tuscian on "B". Balance of "Books" in deep vermilion with black high light. Ribbon panel, pale warm grey. Detail in medium purple grey; letter, deep olive green. Long panel at top gets pale bluish green border and scroll. White letter "cut in" deep bluish green.



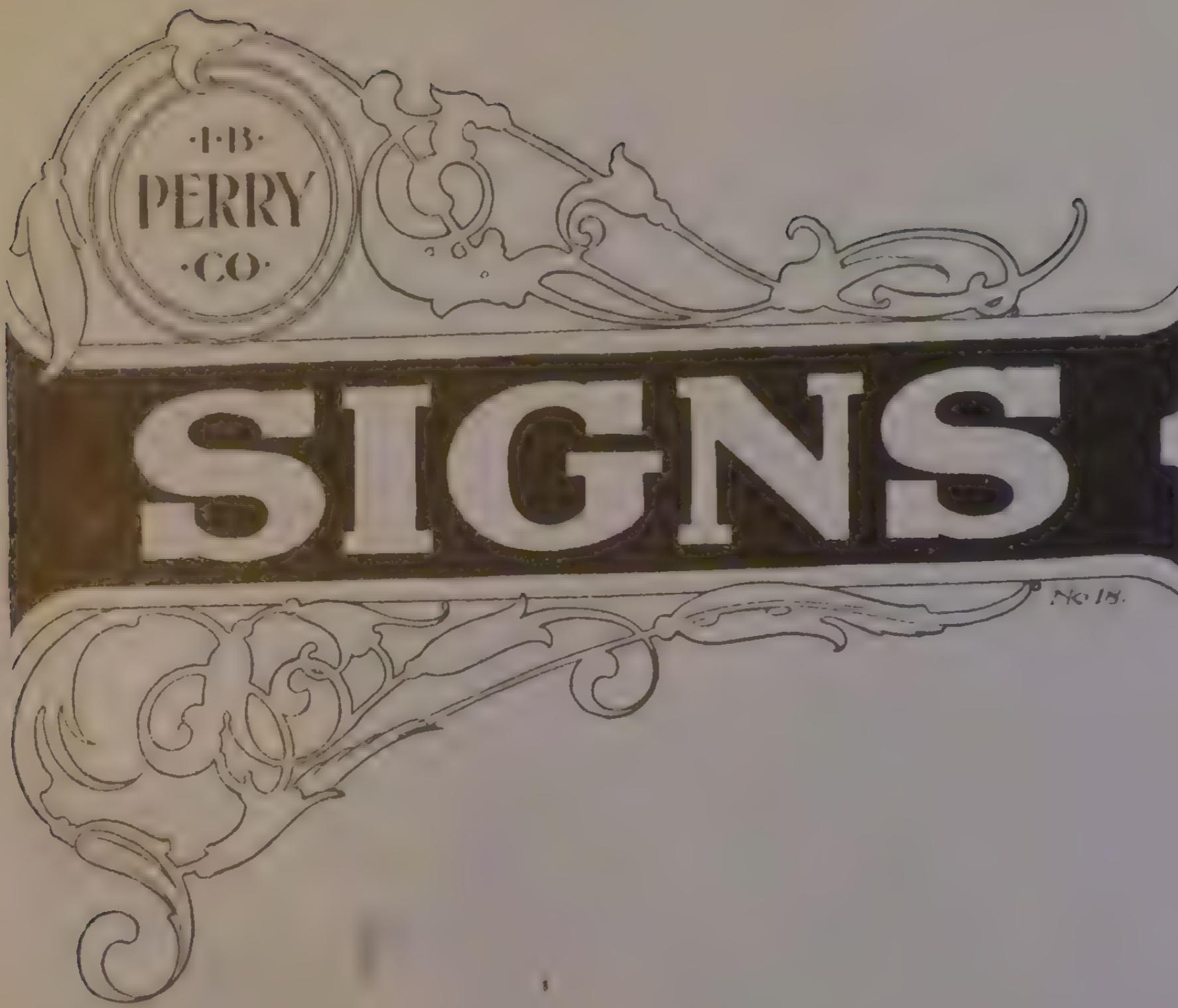
JOHN C. BODER, SIGN PAINTER, 100 BROADWAY, NEW YORK.

OR 20TH ST.

JOHN C. BODER, SIGN PAINTER, 100 BROADWAY, NEW YORK.

JOHN C. BODER, SIGN PAINTER, 100 BROADWAY, NEW YORK.

JOHN C. BODER, SIGN PAINTER, 100 BROADWAY, NEW YORK.



No. 18. DESIGN FOR BOARD ARM SIGN—SCROLL
SAWED.

ORIGINAL BY J. P. ZIRNSTEIN OF PORTLAND.

Do scrolls and "circle" panel at top in solid silver. Background rich deep chocolate; border pale chocolate; lettering silver; pale sienna high light; tuscan red slant shade. Firm name letter in first



No. 10. COLOR BUTLINS.

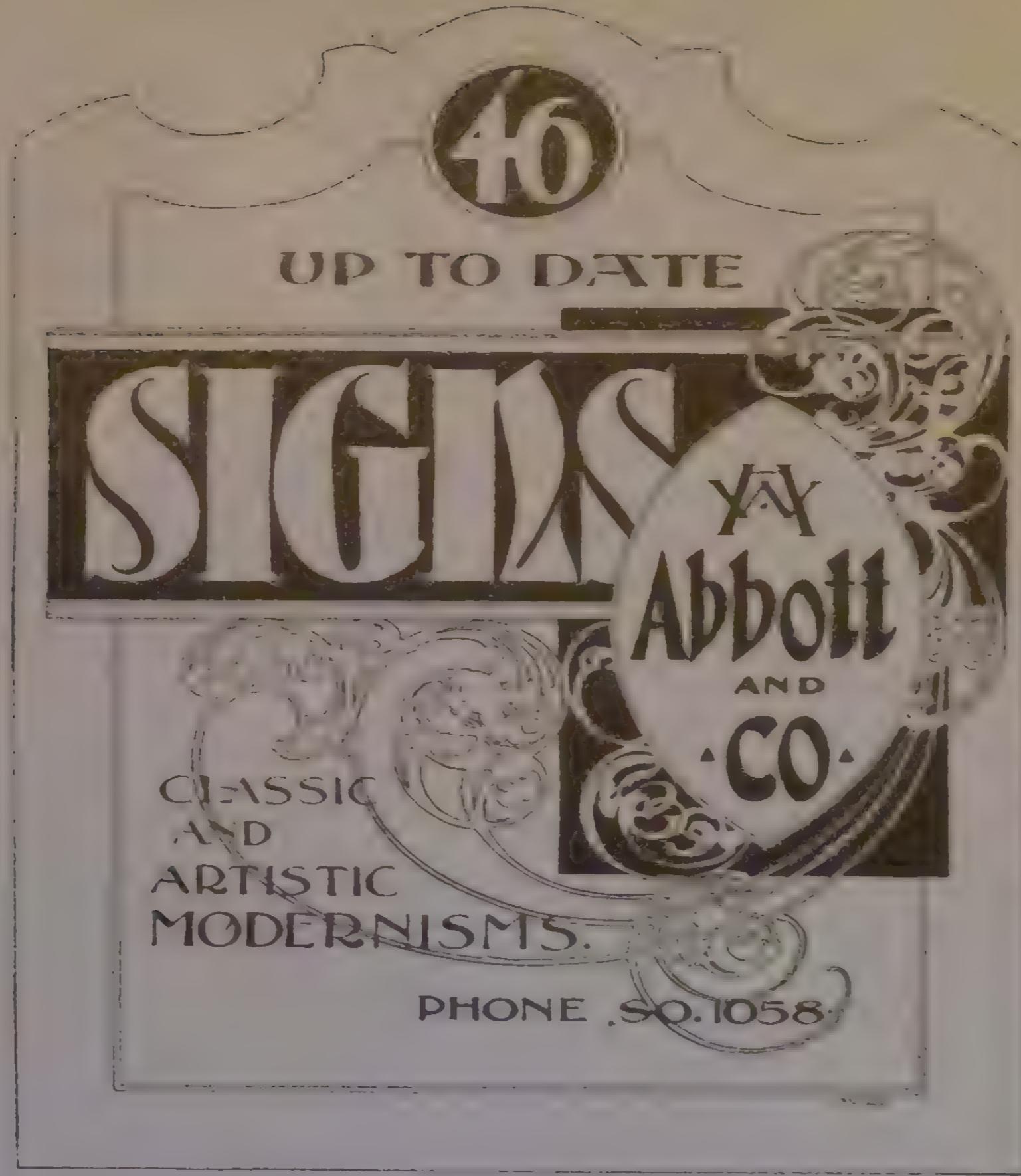
AFTER ORIGINAL IDEA BY FINEST WOOD, PORTLAND, ORE.

Do the "nouveau" design in medium old gold, with a heavy "poster" outline of darker old gold. Ground outside of design in deep chocolate. Ground of name panel medium bluish green, white letter. Ground signs panel deep orange, toned strong with burnt sienna; white letter wide poster outline, of Tuscan Red border, white inset.



1000 ft. above sea level - 1000 ft. below sea level

1000 ft. above sea level - 1000 ft. below sea level



No. 21 DESIGN FOR DRUM SIGN

AFTER W. H. ABBOTT, NOTED "MODERN" OF NEW YORK CITY

Do the background in deep burnt umber. Matt or border in medium rich old gold. Matt line, medium rich blue inclined to paleness. "Signs" panel, tuscan red ground, gold border. The word "Signs" XX gold, outline of pale vermillion. Firm name panel, pale gold. Firm name, rich old gold; white outline. Scroll, pale gold. Small lettering on main ground, deep gold. Number at top, white, gold outline; ground, deep vermillion. Narrow panel behind scroll and firm name panel in black.



NO. 22. DESIGN FOR PANEL BETWEEN WINDOWS

ATKINSON.

Do the background in deep warm drab, and do side border and back panel (running full length) in still deeper drab. Do "leaves" in rather medium dull grass green; detail in very bright pale green emerald green. Do "poster" blooms in pale purple; deeper purple for detail—panel at top; pale medium yellow border; deep "tax" ground, white letter; incan outline. Panel at bottom same as top panel. "Oval" deep vermilion ground, white letter, pale. Enclose vermilion border.



NO. 25. DESIGN FOR BOARD PANEL.

BY JESSE WADDELL, PORTLAND, ORE.

Background pale terra cotta; borders in deeper shades of same color. Small letter panels top and bottom of design in deep warm gray, letter white, black outline. "Signs" panel in deep rich blue; pale blue scroll with medium blue outline. "Signs" white letter, black outline; inside fine line medium gray.



No. 24. DESIGN FOR WINDOW.

ATKINSON.

Do all detail in panel in burnish gold, deep XX, stipple remainder of panel and gilt, deep gold XX. Burnish gold outline all lettering and stipple centers; gilt in deep gold. "Sign Painter" gets blend shade of reds; split carmine. Do "stops" black and deep chocolate; blend "Vandyke" brown to medium Harrison's 1703 vermilion. Center or background of panel do in transparent "pounce;" balance of lettering rather wide outline of black



NO. 25. DESIGN FOR WALL OR BULLETIN

AFTER L. W. DAVIS, OF GUNNING SYSTEM, CHICAGO

Use blend of medium and orange yellow in the sky; carry same color around for inset. Form silhouette and background in deep rich purple, leaving white letter "middle distance" pale purple; "far distance" in very pale purple. Border on sign light vermeil en.



NO. 26 DESIGN FOR BULLETIN

AFTER LAWRENCE MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER.

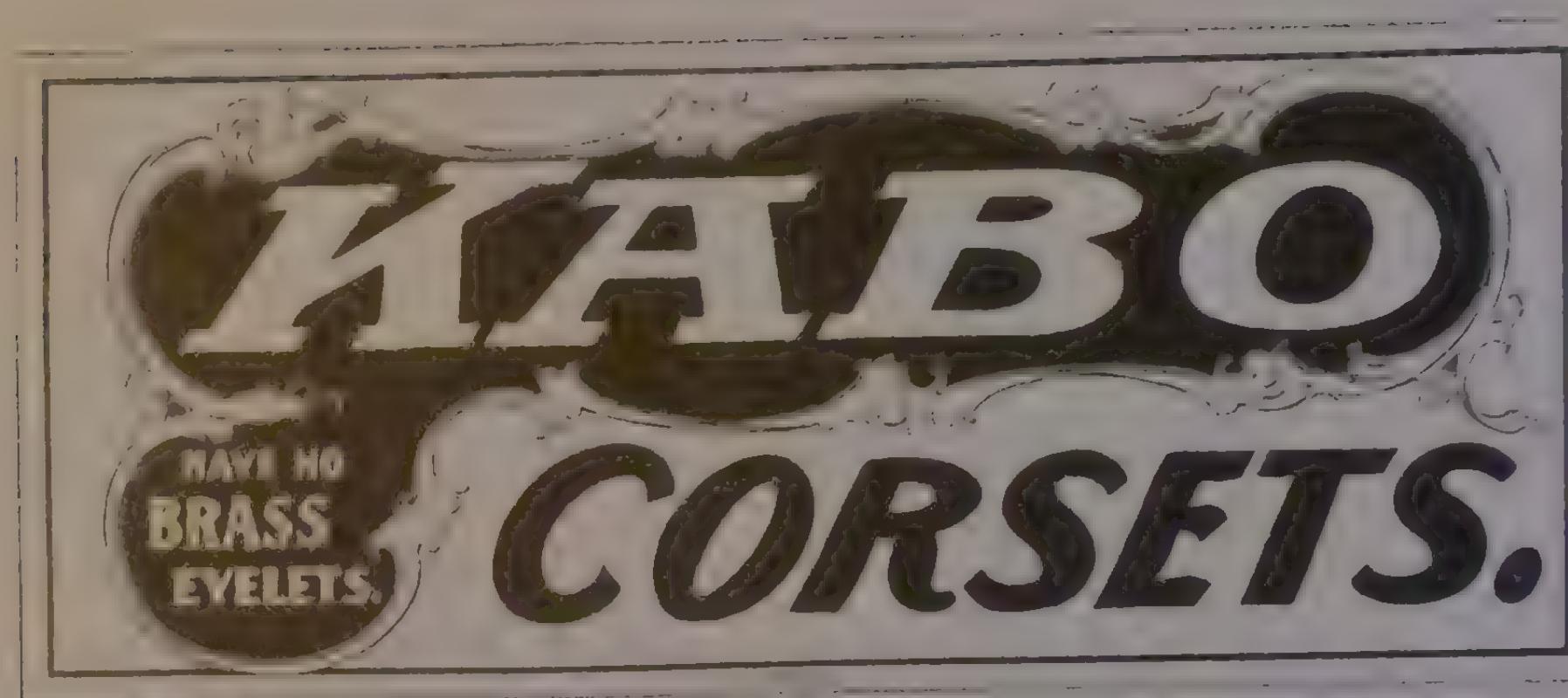
Do background in pearl gray, rather light in tone. "The Referee" deep vermillion, wide white outline; "catch lines" in black. "Rib-
bon" in medium tone of cold purple, outlined in deeper purple.
"Cigar" black with white outline. "The new 5¢" black with red dis-
tint outline, leaving white next to letter.



NO. 27. SPECIAL BULLETIN.

FROM DIRECT PHOTO, BY JOHN COLENUFF, FAMOUS THROUGHOUT
THE U. S.

Background dark olive green. "Manhattan Theatre" is white letter with red outline. On panel do borders and ground in pale bluish greens. Letter the panel in straight Prussian Blue. Wreath goes two tones of rather pale buff. Ground of wreath dark vermillion with white letter. Do the inset and vertical bars in pale lemon. Do scroll in medium old gold, cut in roughly, leaving white relief line as shown. Border on sign bright red.



No. 38. DESIGN FOR BULLETIN OR STORE SPACE.

ALICE A. K. HUSSEY, CHICAGO SIGN PAINTER.

Rococo panel gets red ground, white letter, black outline. Rococo scroll in pale bluish green. "Corsets" in very deep bottle green, black inset. Border medium olive green, white inset.



No. 29. BULLETIN OR STORE SPACE.

AFTER LARRY MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER AND
LITHO DESIGNER

Do background in pale emerald green. Do both panels deep olive green ground, white leather, red outline, black shade. Boxes on panels deepen emerald color a trifle, and for "trim" and scroll on borders make it still deeper. Wreath in medium grass green, darker for detail, and use the deepened color to "cut in" word "The". Do the "Torch" in medium old gold, model in dark gold and a thin number and chrome green, and high light in medium yellow. Do vapor from torch in deepened background color. Ribbon is in russet pink.



NO. 30. BULLETIN

BY JACK GLENCH

Drawing made from photo of same

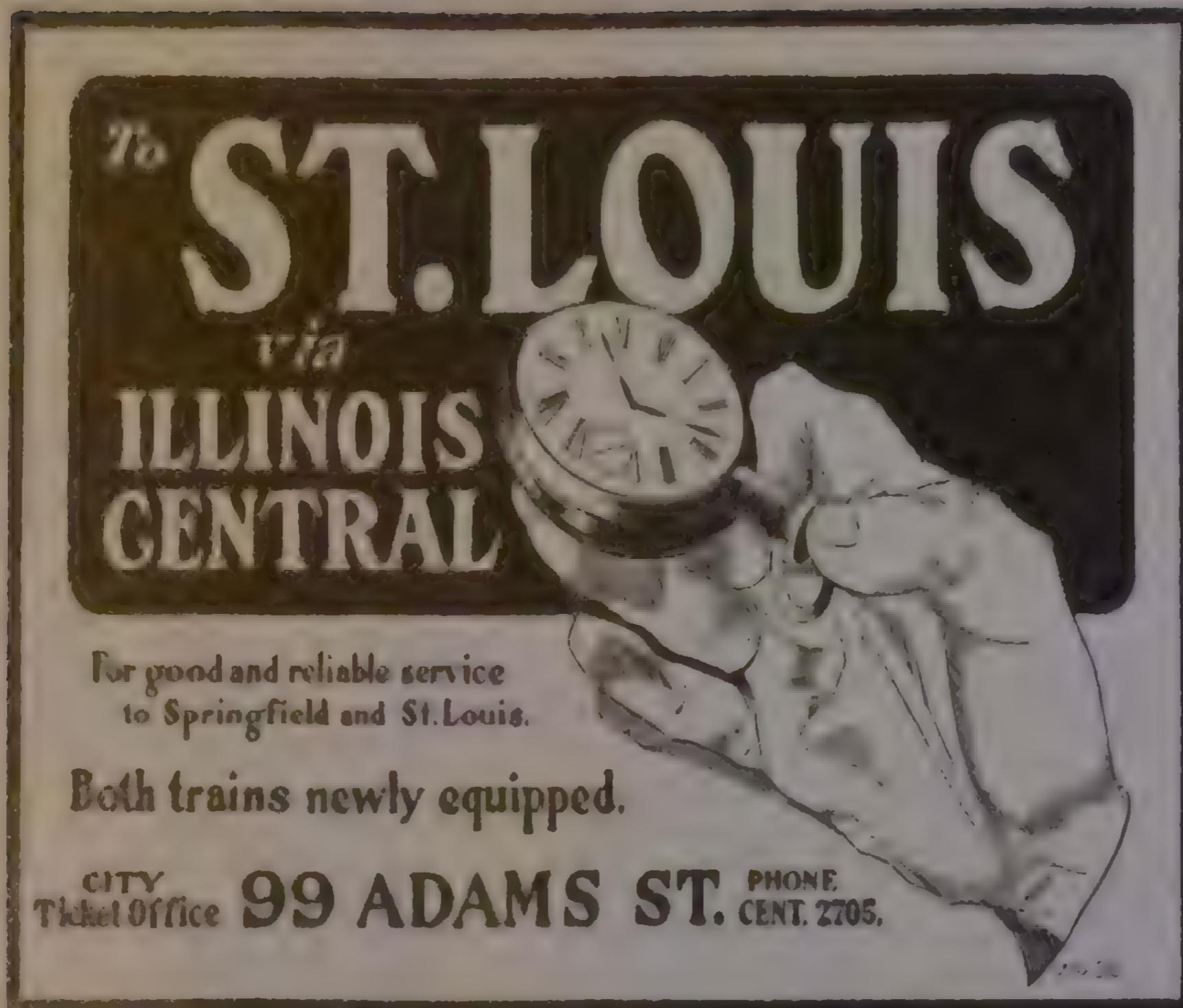
Main ground very pale olive green. Small lettering upper right hand corner in dark bottle green. Firm name in white, heavy black outline. Start scroll on circle lower left hand in deep olive "break blend" to real light in the ending. Ground of circle deep olive gold blended to medium buff, white letter black heavy outline. Panel in medium dull purple, white letter, red outline, hung with pink ribbon. Address in black. Border in medium olive with white inset.



NO. 31. BULLETIN OR STORE SPACE.

AFTER J. P. ZIRNGIEBEL, PORTLAND, ORE.

Main ground light buff to right of scroll division; same color for panel on left end. Ground back of left end panel in tuscan red. Letter left end panel in red with black outline. "Hop Gold Lager Beer" in medium strong bright yellow. "Cut it in" (form panel also) in tuscan red. Scroll and "matt line" medium old gold. Red border and white inset. For ribbon, deepen the background and detail in red. Letter it black.



No. 32. BULLETIN OR WALL

DETROIT WOODS, PRINTING SYSTEM, CHICAGO

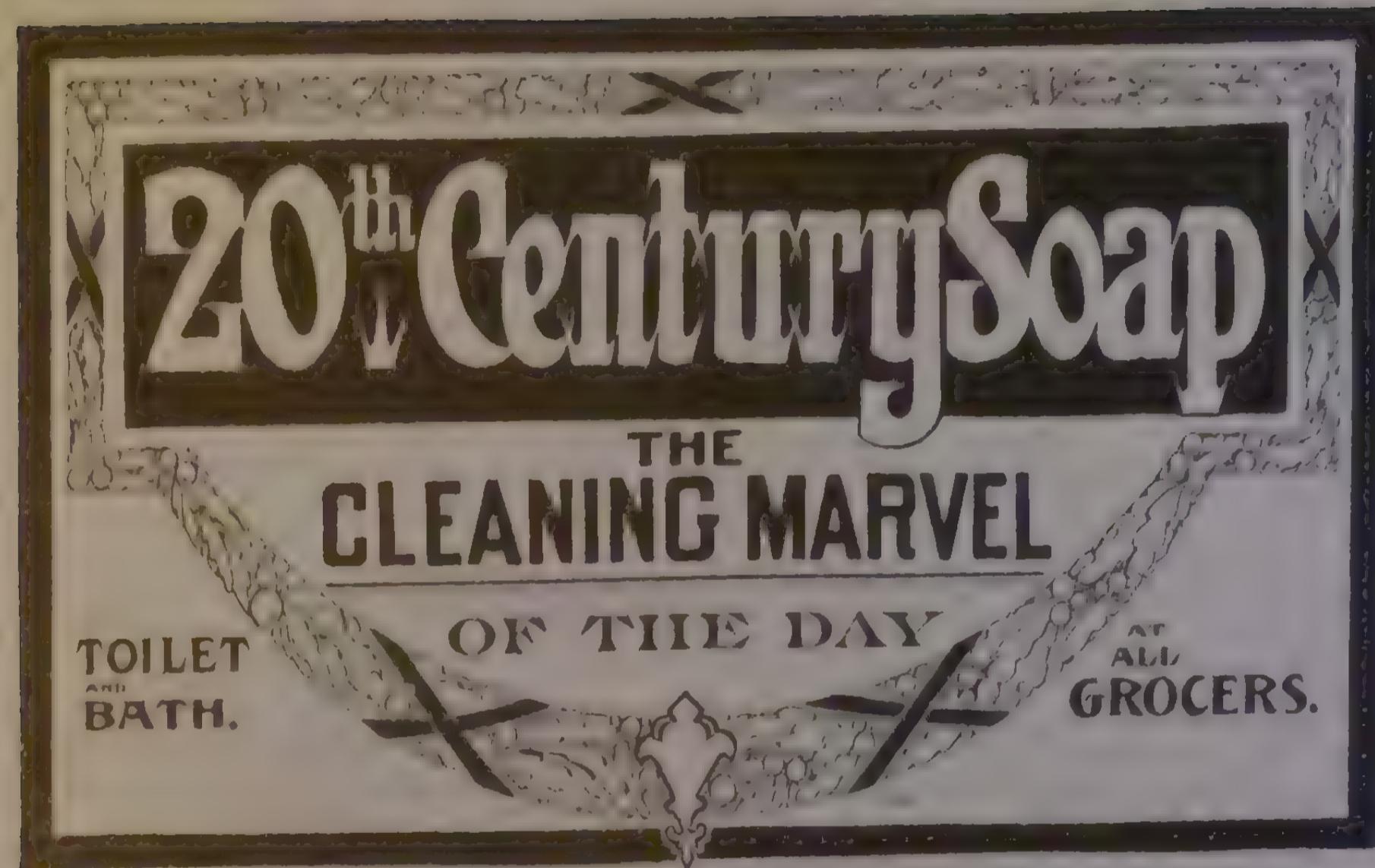
Faint strong yellow ground. Panel deep rich vermilion, white letter, black outline. Hand and watch natural color. Small lettering in black. Border on sign warm old gold.



No. 33. BULLETIN.

AFTER VAL COSTELLO, NOTED CHICAGO AND WESTERN SIGN PAINTER,
LOS ANGELES.

Do matt in rather pale emerald green; do all the cut stuff on design same color. Panel top and bottom pale bluish green letter, medium olive green ground. Main ground in deep olive green. Script in white with black outline, red shade. Border in deep vermillion.



No. 34. BULLETIN

AFTER FRANK NICHOLSON, NOTED EXPOSITION SIGN-PAINTER

Ground outside of panel very pale olive green; ground inside of floral border deeper same color as title. Floral border in two tones of dull purple (pale and medium). Panel is white letter, black outline, deep vermilion ground. Balance of lettering inside of floral border in deep purple. Small lettering in corners of design in black. Border in strong orange-yellow.



No. 35—SPECIAL NEW YORK BULLETIN.

BY JOHN COENCLER.

(Drawing made from photo.)

Medium pale buff outside border, inset fine lines lemon yellow, main ground deep rich chocolate, *wide matt* in medium old gold, and ground inside of matt almost straight burnt umber, with little poster floral in tuscan, with tuscan purple rough outline. Semicircles at top in pale orange, lettered black. Panel at left, blend of pale old gold to pink and letter black; circle panel pale vermilion band, white letter, deep vermilion ground. All scrolls in rich pale old gold with medium old gold outline.



No. 36. BULLETIN

411 RAILROAD ROAD, PORT WOOD, TEXAS.

Pale water green ground. Oval in pale blue letter, deep blue ground, pale blue border. "Neptune" dark bottle green, double outline in same color made lighter in two tones. "Water panel" in pale ground, white letter, black outline; small lettering in black. Deep green ground color for "leaves" and do scrolls in greenish gray strong enough to "show." Red border on sign and red, fine line for inset.



No. 37 - BULLETIN.

ALTER G. W. PAFF, NOTED SIGN PAINTER OF KANSAS CITY.

Extremely pale burnt umber background. Panel at end gets rich pale bluish green letter "cut in" with deep dulf blue. Border on same in rather pale old gold. Cut or outlined trifle deeper old gold. "Zep to" deep vermilion, outline black and inset tuscan red. "Tooth cleaning pencil" deep warm drab, inset black, "cut in" with bright saffron yellow, leaving wide outline of white. "Antiseptic panel" same as end panel. Border in red, white inset.



No. 38. SPECIAL NEW YORK BULLETIN.

BY JOHN COLENTI.

(Drawing made from photo.)

Background in deep, dull blue. Medium old gold border, and pale old gold inset. Panels in pale saffron with borders in orange, toned rich with burnt sienna. Display lettering in chocolate with tuscan outline; scrolls in pale, bluish green or strong pink. Do the "back" panels in lighter shade of background color. Small lettering in red and black.



No. 39. BULLETIN.

ALFRED WILLARD CLARK, 244 E. MADISON ST., CHICAGO.

Pearl gray matt w~~N~~ borders in vermillion. Panel is black ground, pale, greenish yellow letter with heavy white high light. Scrolls and matt lines in vermillion. Small lettering in black.



NO. 40. ROOF BULLETIN.

AFTER A. R. HUSSY, CHICAGO.

Do background in pale gray, inclined to purple. Do borders and end ornaments light and medium bluish green. Cut in "Automobile" dark bluish green, leaving white letter; give it wide black outline. "Garage" in dark bluish green, medium blue inset, black outline. Balance of lettering deep olive green with black inset. Red borders.



No. 21. DESIGN FOR DOOR LIGHT (GLASS).

ATKINSON

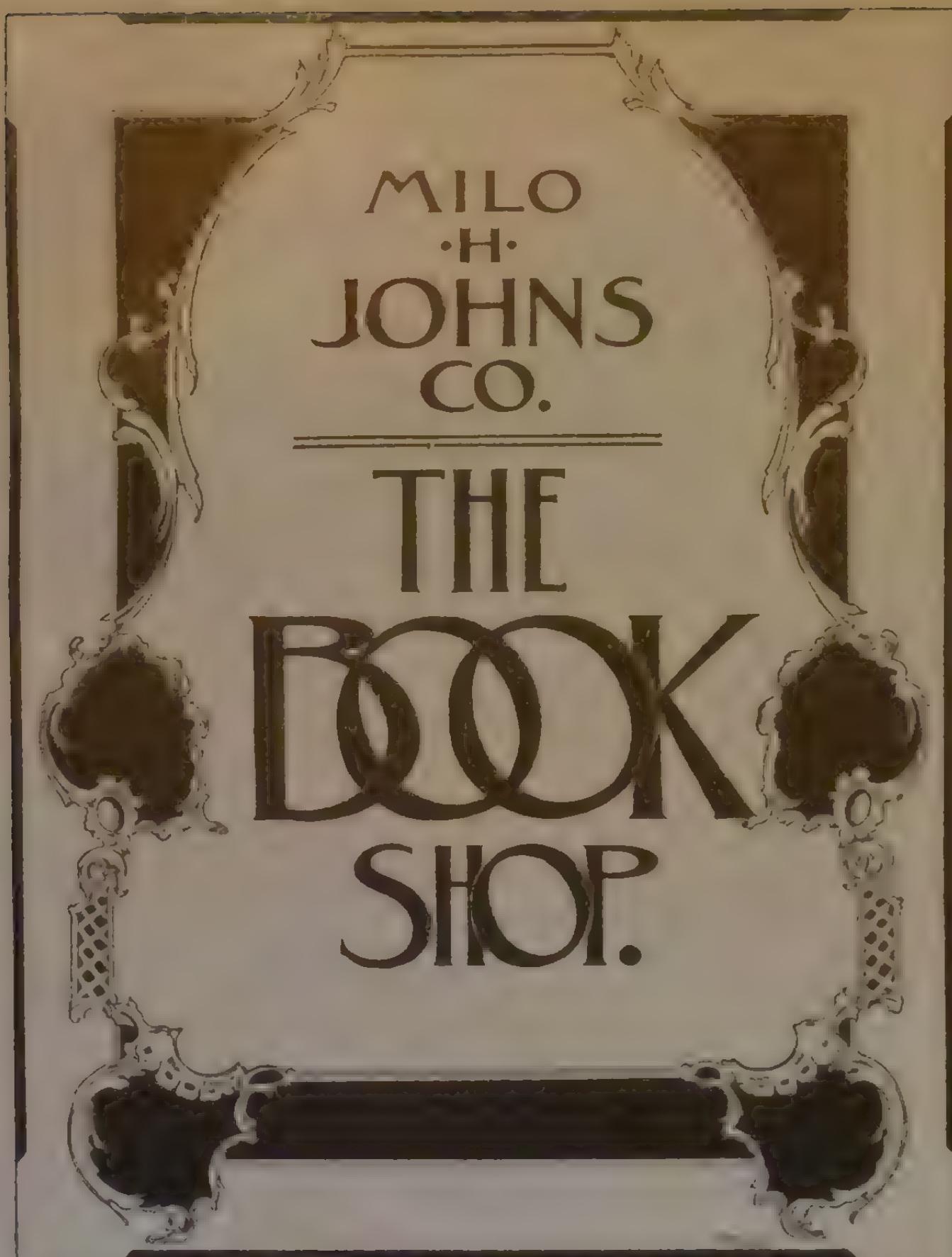
Outline entire design and lettering in bright gold (XX) deep. Stipple scrolls and background and ground in light gold. Fill centers of lettering in black. "Open" ground at top and bottom of design do in whiting putty pounce. Wide outline of black in and entire outside of design.



No. 41. FOR OFFICE CLOTH OR MUSLIN.

FRANK & VICTORSON

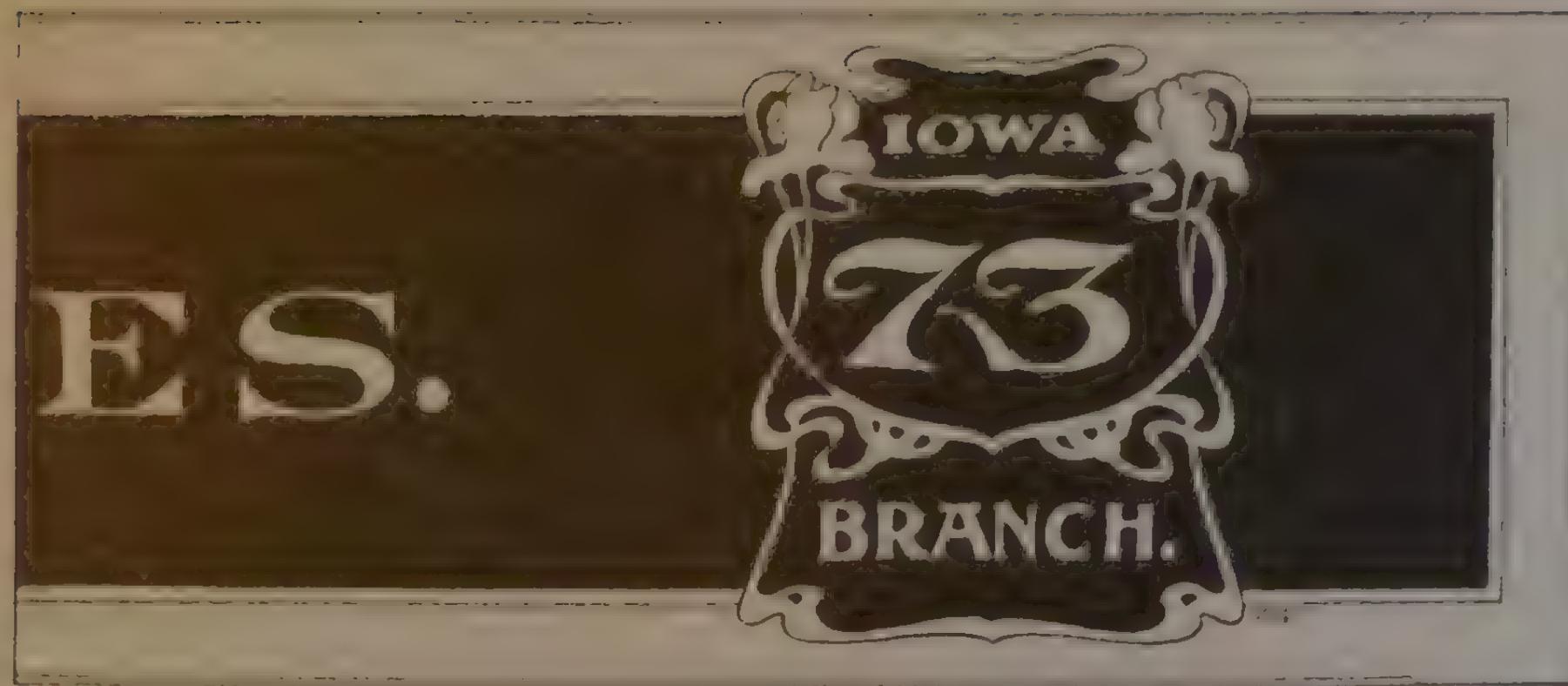
Do panel old gold ground, pale buff letter. Decorative stuff, pale buff, outlined orange yellow. Casino Garden deep drab, black leather, and pale purple wide "poster outline." Small lettering in back. "Concerts by, etc." in two bright reds, white or pale grey background.



NO. 43. DRUM, SMALL PANEL OR TABLE.

ATKINSON.

Ground of panel solid gold—letter in black. Matt medium olive green—matt line in silver. Ground inside of matt deep olive green. Rococo scroll in lemon gold outlined in pale buff color. "Centers" of scroll at corners and side, fill in deep oxidized copper.



No. 44. ART NOUVEAU "END" FOR LASCEL BOARD.

ATKINSON.

Main board, black small ground—surface or raised gold letter.
Deep olive green matt—gold matt line, panel in gold, top and bottom
"cut in" medium rich chocolate—outline gold letter in black. Cen-
ter of panel "cut in" deep chocolate, black outline on letter.



No. 45. SUGGESTION FOR LARGE SIDEWALK SIGN,
BOARD PANEL OR OILCLOTH

HARRY HOAG

Do background in rather pale lemon yellow. "Binner" in center, pale orange yellow. Little panel at top in white ground - black lettering. Balance of design rich pale old gold (quite strong), leaving white show on circles and stripes as in design. Panel at bottom, white ground, with red letter. "\$33" pale English vermilion outlined and shaded in deep Harrison's vermilion



No. 46 - PLATE FOR FASCEA BOARD

Panel solid gold detail and lettering in black. Main board, black ground, gold letter. (Rined on surface.)



No. 47. "END" FOR FASCIA BOARD.

Do panel solid silver. Scrolls in white—outline and detail in pale terra cotta, stripe line in black. Main board, silver letter—outline tuscan, background in medium rich chocolate, finish in spar varnish.

•PHONE YARDS 1306•



No. 48 DESIGN FOR SIGN PAINTERS' STATIONERY

Can be used for Letter Head, Bill Head and Card

ATKINSON

Make drawing four times larger than you desire. Have an etching made from same.



65
NO. 49. SWELL DESIGN FOR VERY SPECIAL WINDOW

AFTER HARRY BRIDWELL, CINCINNATI, OHIO

Do entire detail of design and outline on lettering in burnish XX deep gold. Heavy stipple on solid parts of design, and gold XX deep gold.

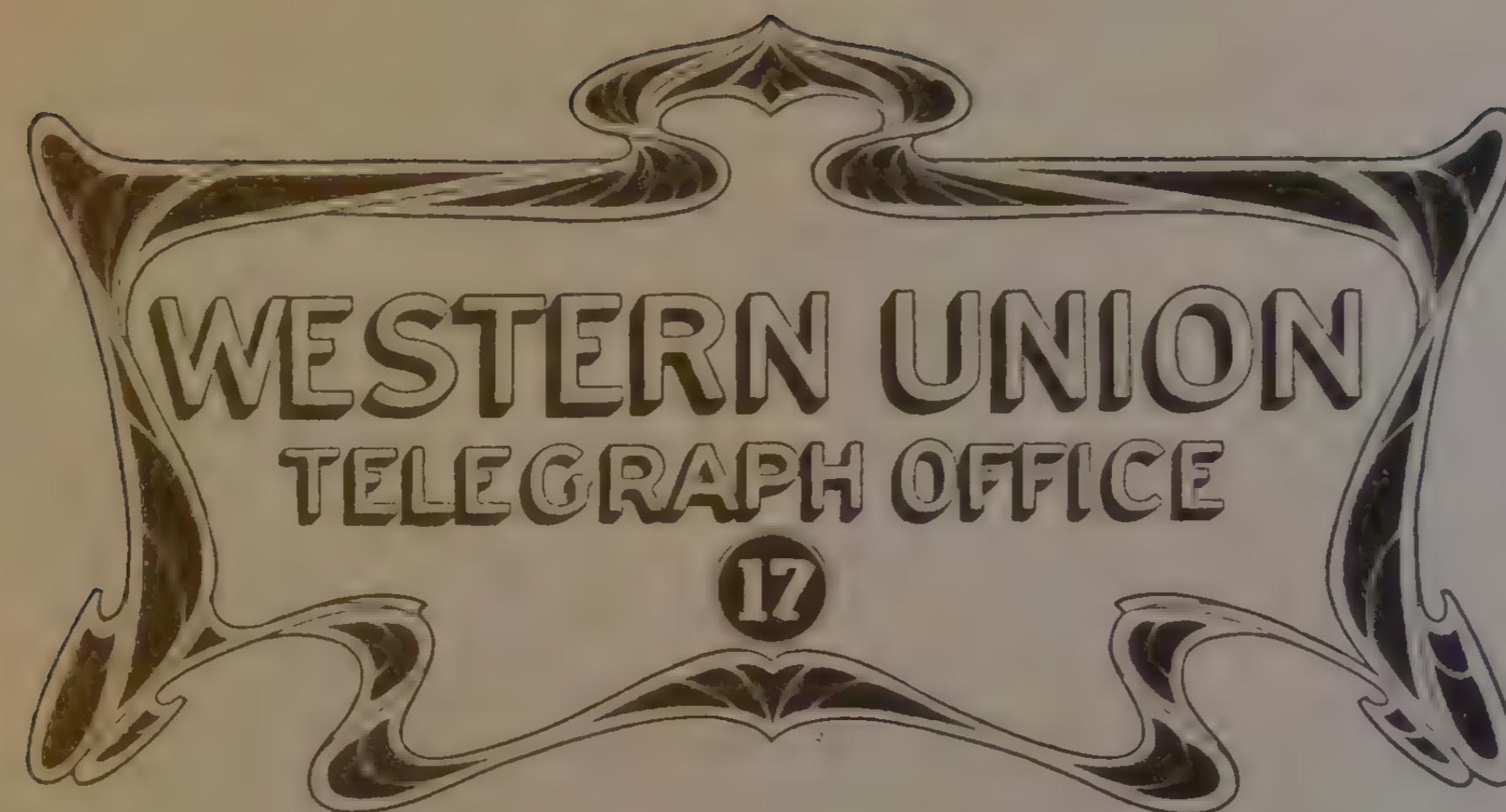
Note.—The solid black on design is clear glass. Fill lettering solid black.



No. 50. DESIGN FOR WINDOW.

AFTER ED. MILLS, PHILADELPHIA.

Burnish silver outline on lettering and scrolls. Do border in stippled silver. Fill lettering in deep rich blue. Shade lettering in neutral tint of ground color. Fill scroll in stippled silver. Rather deep tone of pale rich blue on matt, and do the background in stipple of very pale warm lead color.



No. 51. WINDOW DESIGN.

Outline lettering heavy, in medium rich blue and frost centers in white. Shade with same color, trifle lighter. Do Nouveau border in rich pale blue, and stipple ground in rich pale terra cotta tone.



NO. 52. WINDOW DESIGN.

ATKINSON.

Outline entire design in burnish gold XX deep. Fill all small lettering deep old gold color, stippled. Fill "Grant's Printery" stippled lemon gold. Split shade of black and dark warm olive green. Stipple centers of "Printing" pale buff, wide outline of tuscan on same, with slant shade of black. Put in ground of panel in deep warm olive green. Fill border and scrolls stippled lemon gold. Putty stipple space each side of number panel. Outline the number in black and put in ground of deep vermillion.



NO. 43. GLASS PANEL FOR BOTTOM OF WINDOW
OXIDIZED COPPER FRAME.

G. W. PAUL, K. C.

Outline all detail on panel in burnish gold, stipple and gold in
tame gold. Lettering in panels, outline gold XX deep, stipple cen-
ters, and gold lemon gold. 'Florist,' burnish gold outline, stipple
lemon gold centers. Deep chocolate ground



NO. 54. NARROW PANEL FOR GLASS

AFTER FRANK QUILLIE, NOTED SIGN PAINTER OF CINCINNATI, OHIO.

Outline entire design, lettering included in XX deep burnish gold. Stipple lemon gold on border of panel. Fill design outside of panel in nice tone of warm yellowish green, rather pale. Background of panel in deep rich peacock green. Black outline on lettering, and stipple centers in white. Main ground of sign in deep rich purple. For mait line, use medium purple, strong enough to show on ground color. Fill sprigs at side in rich old gold color.



No. 6 - WINDOW

GEORGE WADDELL, PORTLAND, ORE.

Burnish outline of gold, wide "varnish line" inside carried close to outline, and do all inserting in varnish. Fill "Balls" different colored bronzes. Black outline, and split shade of black and warm chocolate quite deep in tone.

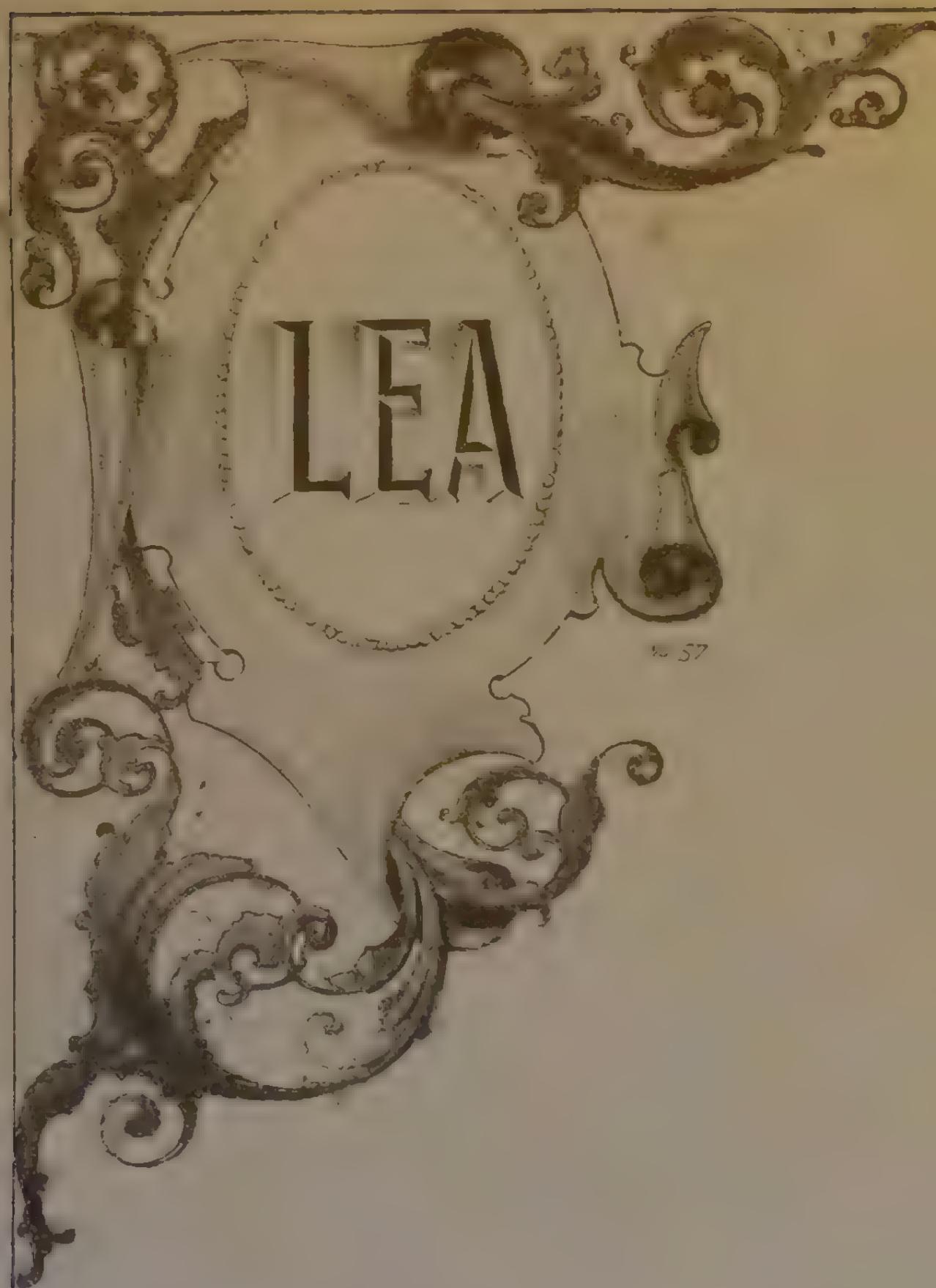
THE EBNER CO.



No. 56. WINDOW DESIGN.

After Frank S. Nicholson

Line whole design in XX deep gold, and outline all lettering in deep gold. "Sporting Goods," stipple center, and gild lemon gold; double color outline of black and red, black next to letter. Fill space above oval panel in deep vermillion, stippled. Lettering in side panels, fill in black, and outline the letter in black at the same time. Ground of side panels in pale warm buff, stippled. Firm name gets stippled deep gold, with double color outline of black and red. Fill between fine lines in design in rich medium bluish green.



No. 57. SCROLL SUPPORT FOR "BOX" FASCIAS

BY ATKINSON.

Blend flat surface in pale tones of olive green, old gold and pink, also pale rich purple. Do "Returns" in red blend. Scrolls medium old gold, shade and high light. Letter convexed in black and warm gray, outline in XX deep gold leaf

161



No. 58. "CAP."

BY ATKINSON

Convex in two tones of rich blue. Do scroll in pale terra cotta,
edged in lower tone of same color. Pale warm gray ground

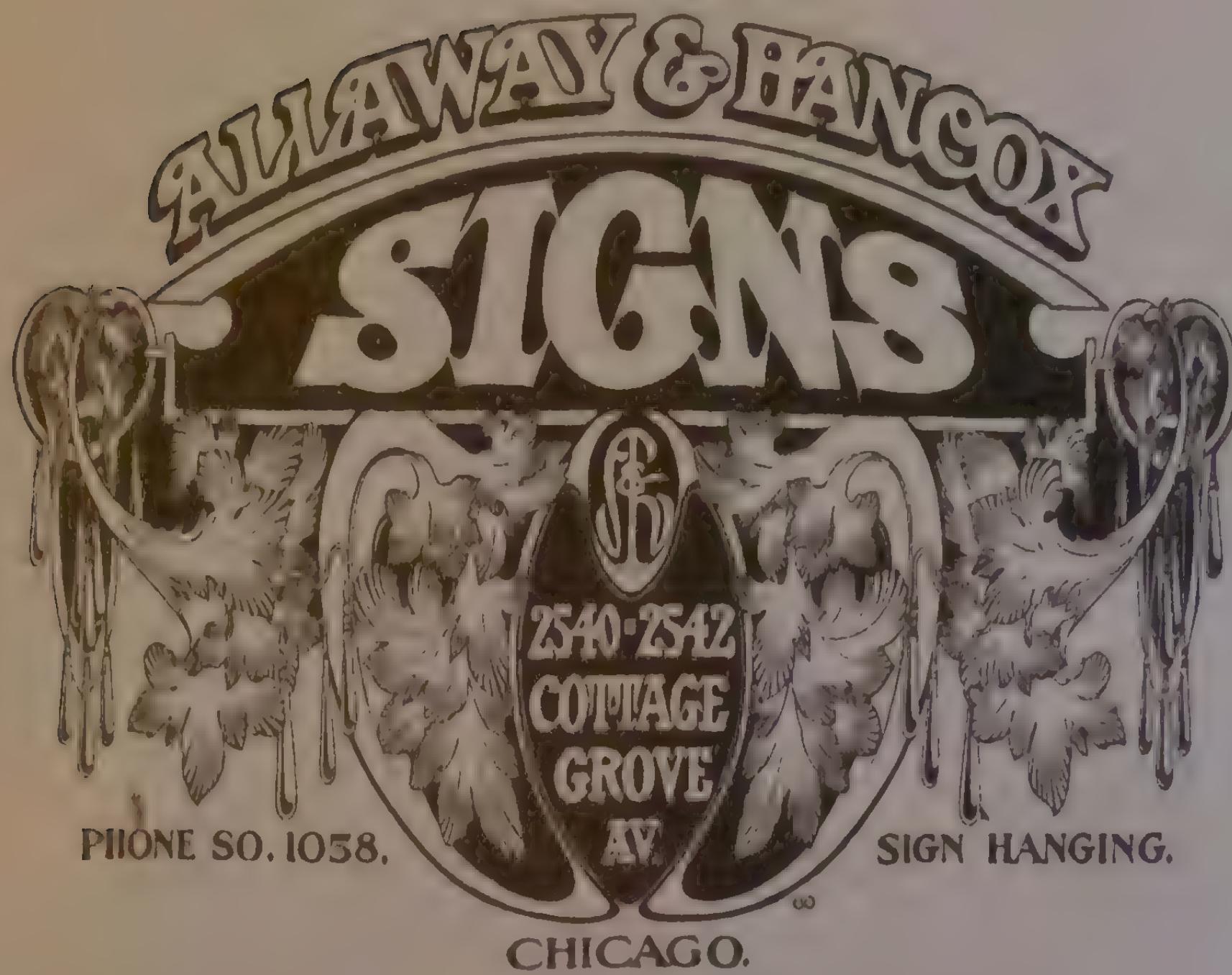


No. 59 "CAP"

BY ATKINSON

Do the "convex" in light and deep vermillion. The scroll in medium old gold or pale green. Edge in lower tone of either color. White or pale yellow ground.

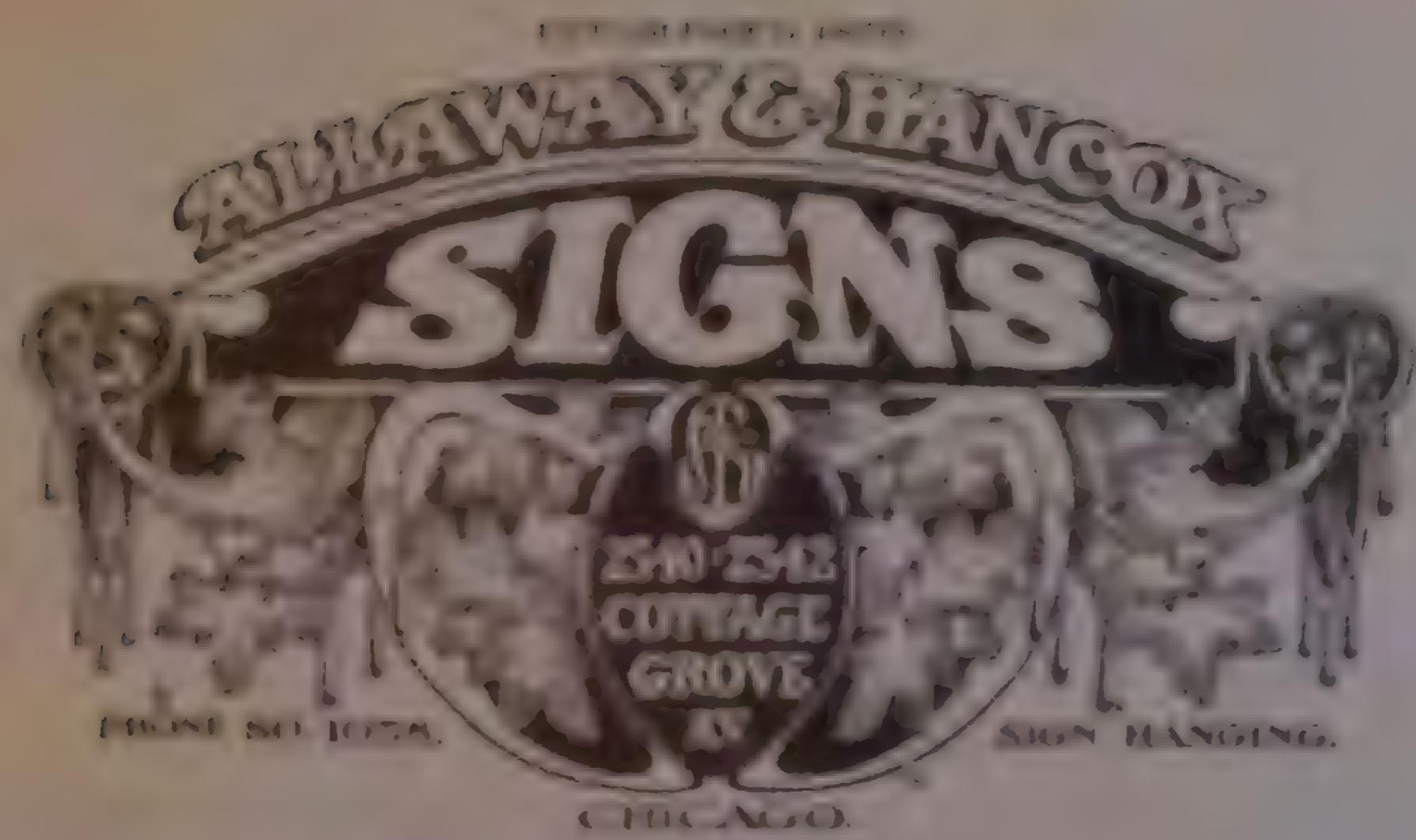
ESTABLISHED 1870.



No. 60. FOR BUSINESS CARD OR SIGN.

BY ATKINSON.

For "Window" work up in black and gold, using lemon gold
stipple in lettering and scroll centers.



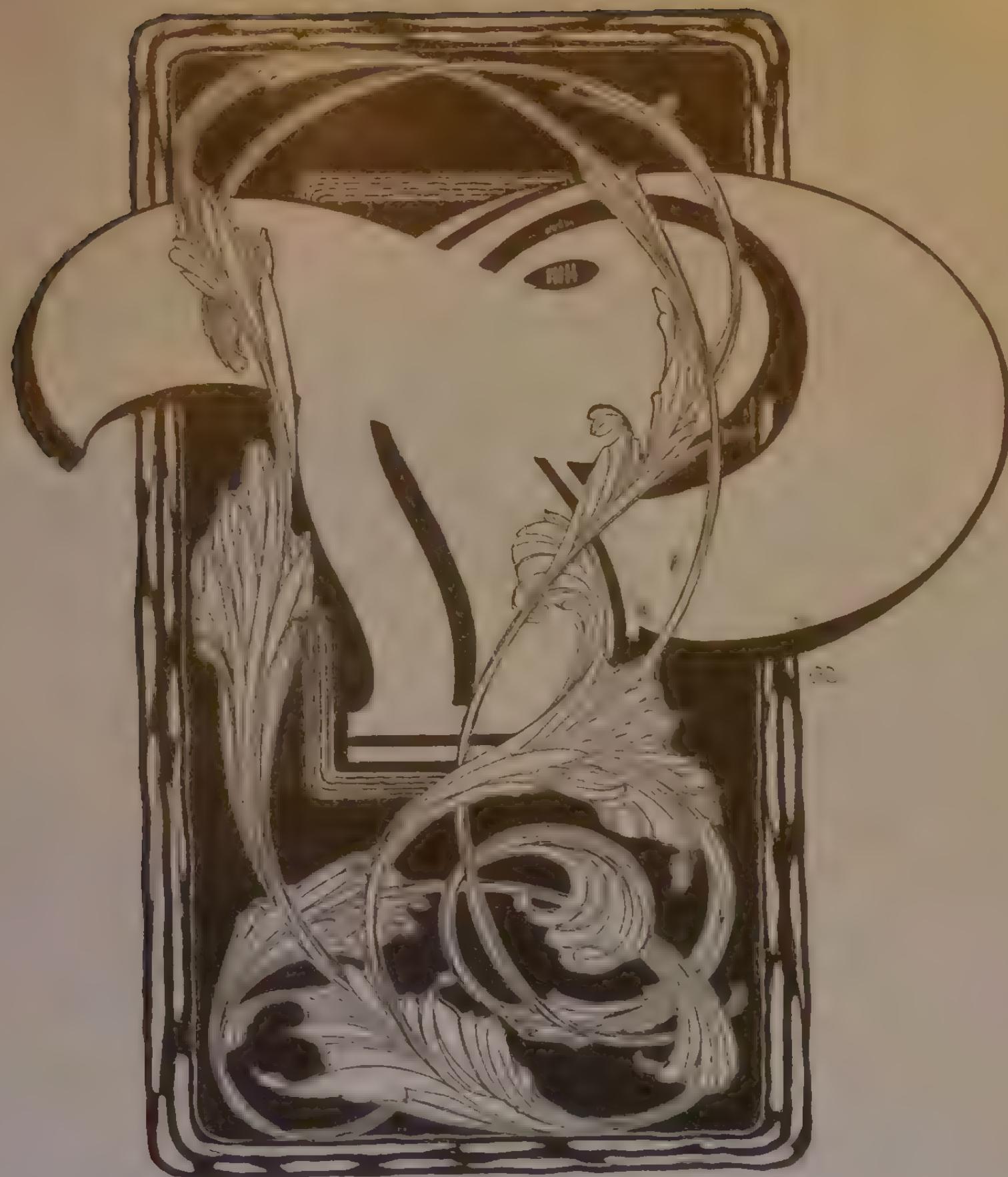
PAULSEN & HANCOCK



No. 61. "CAP."

BY ATKINSON.

Do "Drape" in pale blue, pink and white, poster style, *no blend*; (Not red, white and blue). Do letter in two tones of deep cadet blue (use dry sponge for stippling), outline in black. Do circles in pale old gold, and stars in golden yellow. This on white or pale gray ground.



No. 62. "CAP."

BY H. MOTT ALLEN, OF BUFFALO.

Scroll added by Atkinson.

Blend letter from deep red to pale vermilion (starting at bottom). Outline and shade in black. Scroll in pale greenish yellow, edged in medium olive green. Ground of panel deep olive. Border of panel same as scroll. Pale yellowish green ground on sign.



No 62 PANEL.

By G. W. PAUL, K. C.

Engraved from original drawing

"Atkinson" white letter, wide light blue outline with deep blue edge. Background in very pale rich, blue. "Panel" in medium rich chocolate with vermillion poster "graze" in it. Small letter in rich blue, white outline "cut in" poster style. Border, rich red with white inset.

—OK THIS—

"Atkinson" pale light vermillion, wide white outline (inner) pale yellowish green. "Panel" modelled in deep green. Small lettering straight tucan red with white poster outline. Red border, white inset.

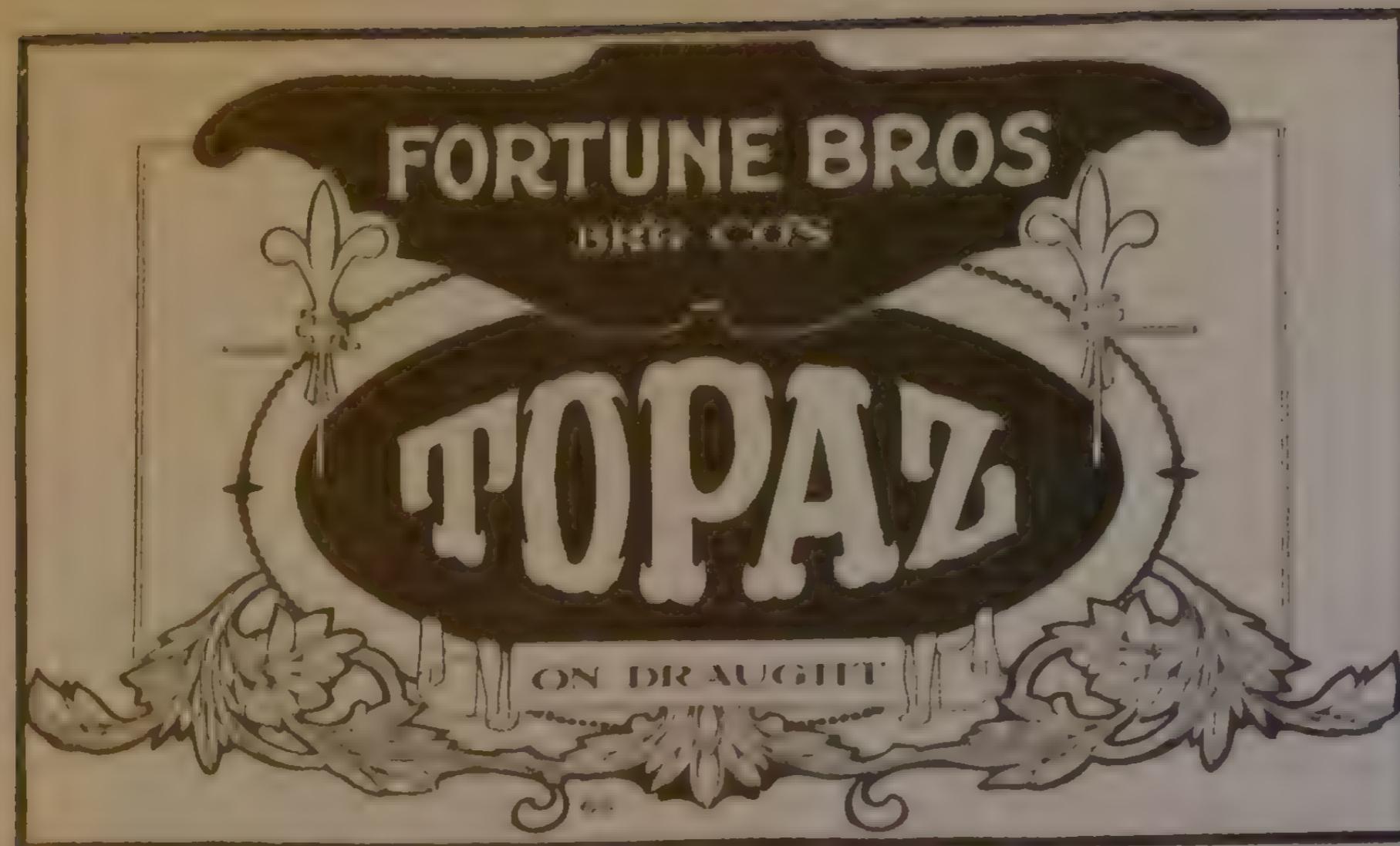


No. 64. PANEL.

BY G. W. FAY, K. C.

Engraved from original drawing.

"Signs" deep rich red, wide poster outline in pale English vermillion with broken fine-line in deep red. "Splits" in lettering pale vermillion. Wreath in light yellowish green. "Cut in" center of "S" tail dark warm green, outline wreath same color. "The Hello Kind" in bright green, strong enough to show well on white. Scrolls in pale old gold or light pink.



No. 61, PANEL

51 DEADERICK, CHICAGO

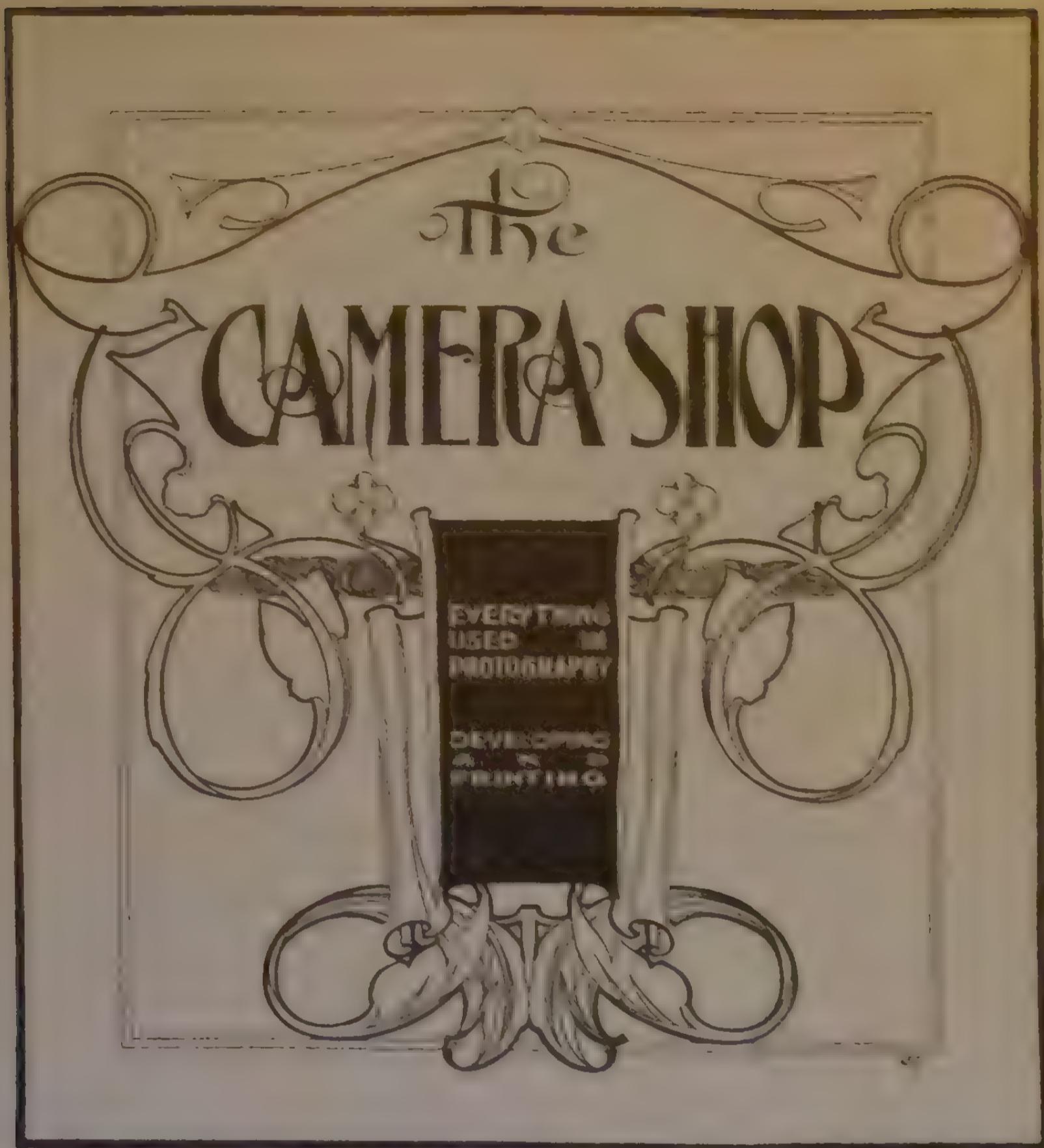
Top panel tu cap red ground, gold letter, black outline. Oval panel get deep chocolate ground, medium tone of terra cotta for border and gold leaf for beads. "Topaz" wide outline of gold, saffron yellow for center, and a heavy edge of black. Scroll in medium old gold, detailed in deeper tone of same color. Ribbon at bottom, solid gold leaf. Letter in black. Main ground deep olive green. Matt line pale blue. Matt in medium olive green. Silver bevels.



N. 66. BULLETIN LARGE OR SMALL.

ST. LUCIE COUNTY

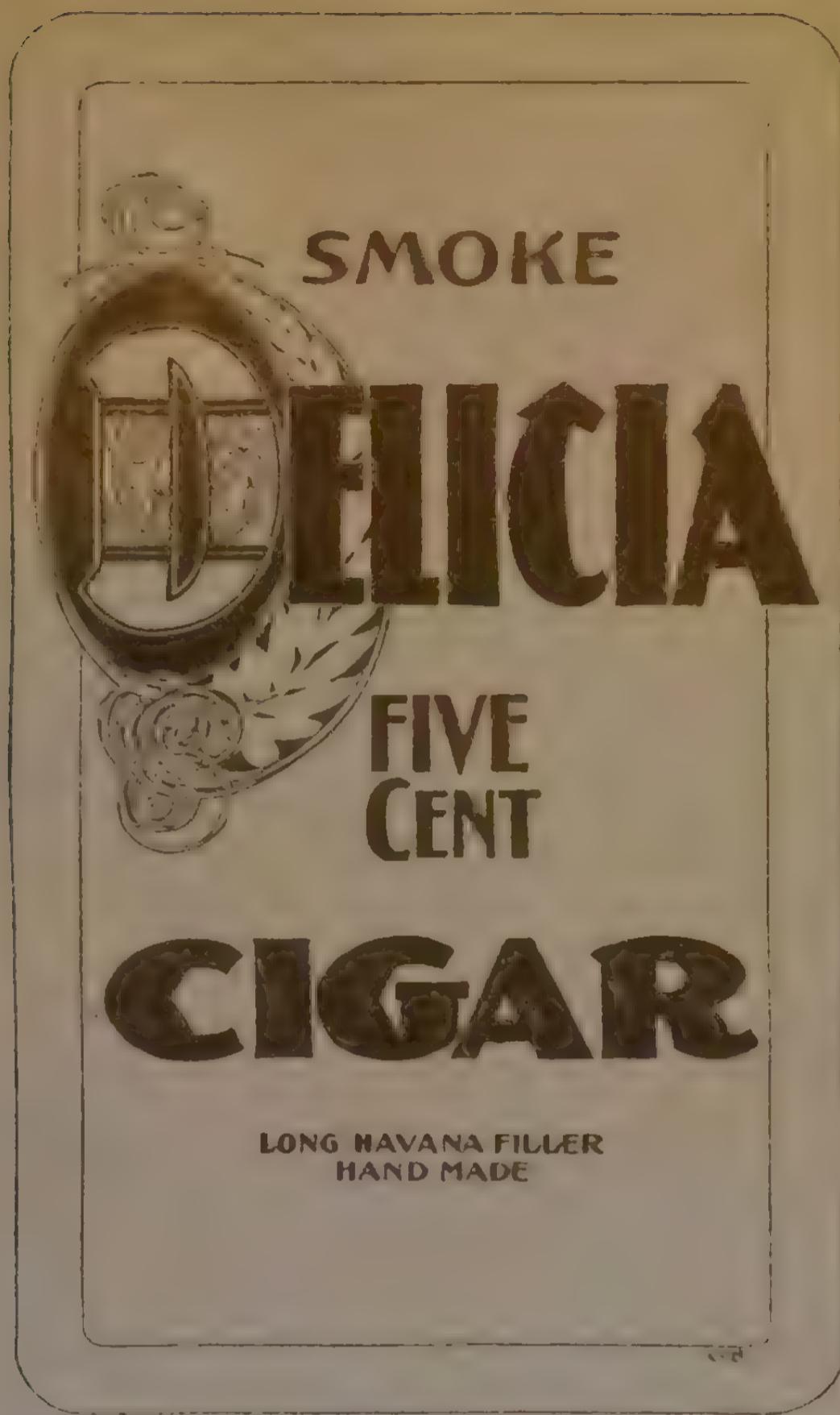
Ravinia Park, dark forest green with black inset. Panel
top. Light red gold, white line with black outline. Leaves at
sides, acanthus at bottom, all detail in deeper tone of same color.
Panel bottom, a very pale forest green line in black. Ribbons at
sides pale lemon yellow, detail in deeper tone of same color. Little
puff ball buttons on corners. Main ground of sign pale warm
gray. Olive green ribbon.



No. 67. DESIGN FOR SMALL PANEL.

HENRY FRIDDE, CHICAGO

Background and matt in two rich tones of citron yellow. Panels and scrolls in warm deep tones of slate cedar, derived in black. Lettering in gold leaf outlined in rich vermilion.



No. 68. SMALL PANEL.

BY LAWRENCE MAZZANOVICH, NEW YORK.

Initial panel has deep bottle green ground with scroll in old gold, spring at side, pale blue, detailed in deeper tone of same color. Letter "D" in two tones of vermillion with gold leaf outline, edge and drop shade in black. Remainder of word "Delicia" is black with double outline of gold and deep vermillion. "Smoke" in olive green, outlined medium blue. "Cigar" deep slate color with double outline of purple and pale emerald green. Small lettering, medium grass green. Background in very pale tints of terra cotta, grays, purple and buff.



69

No. 69. TABLET FOR INTERIOR DISPLAY.

ATKINSON.

Medium slate color ground. Do poster scape in black, also "brush" at bottom. Letter in gold leaf. Lemon gold leaf bevel or border.



No. 76 DESIGN FOR BUSINESS CARD

DESIGNED BY VAL COSTELLO, NOTED SIGN PAINTER OF LOS ANGELES, CAL.

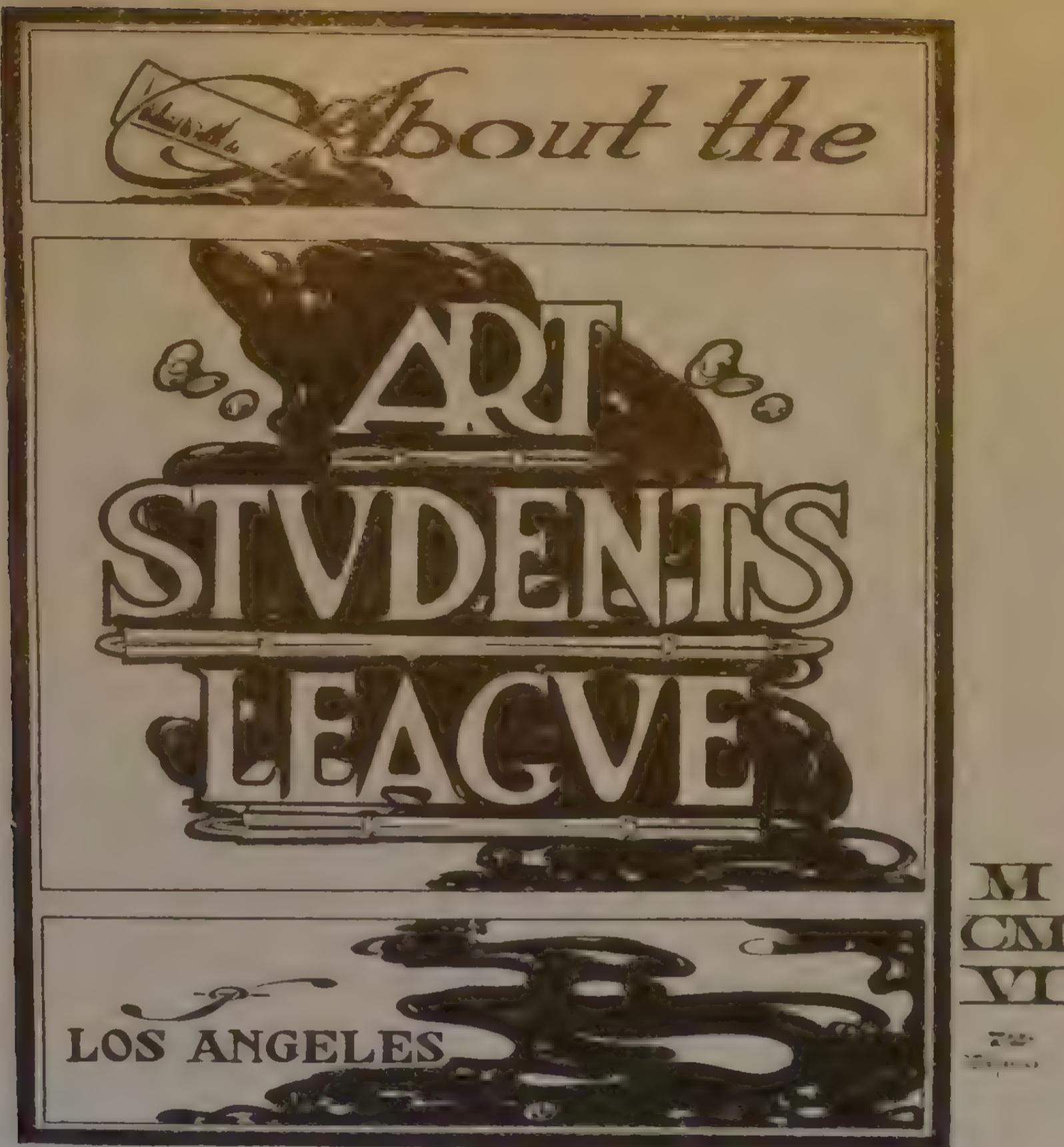
Engraving made from his original drawing



1907 MAIL PAINT BY A. M. COFFITTO

Enlarged from original drawing.

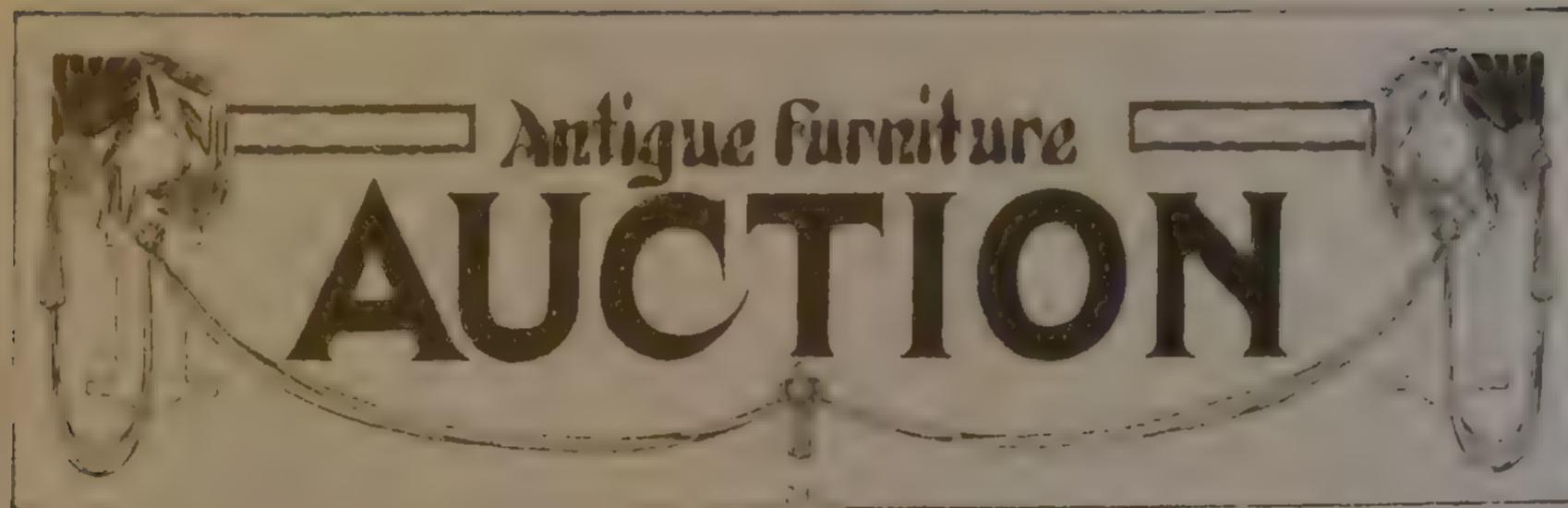
On the background in dark blue or green. The heavy white
outline and center of circle in bright vermilion. Inside outline
in pale bluish green. The decorative line in strong pink. "Break on
circle" made of red in top, green in yellow and detail olive green.
Do little poster in dark olive and light blue. "Greene's" red letter,
heavy white inset. Bit no. of lettering very pale due green tint.



No. 72. POSTER BY VAL COSTELLO

From original drawing

Background in pale buff. "Art Students League," red with white inset. Porte crayons in old gold. Tube at top in white. Color from tube very deep purple. Lettering top and bottom in black. Mitt and bars in deeper tone of ground color. Border cation yellow.



No. 73. OIL CLOTH OR MUSLIN

BY HALE, NOTED CHICAGO SIGN PAINTER.

Tint ground of pale terra cotta. Do ornamental stuff in two tones of old gold. Panels at end in medium tones of terra cotta and if lettered use straight burnt sienna. Display lettering in olive greens and reds



No. 74. DESIGN FOR CARDS.

HUMOTT ALLEN, OF BUFFALO.

Black and white same as plate



No. 75. CHEAP BUT ATTRACTIVE WINDOW PANEL.

FRED. WATRIN, PORTLAND, ORE.

Black letter—pale gray ground—pale blue border, white matt line—panel in center detailed in deeper tone of border color, ground of panel in very pale buff.



No. 76. BULLETIN.

ATKINSON

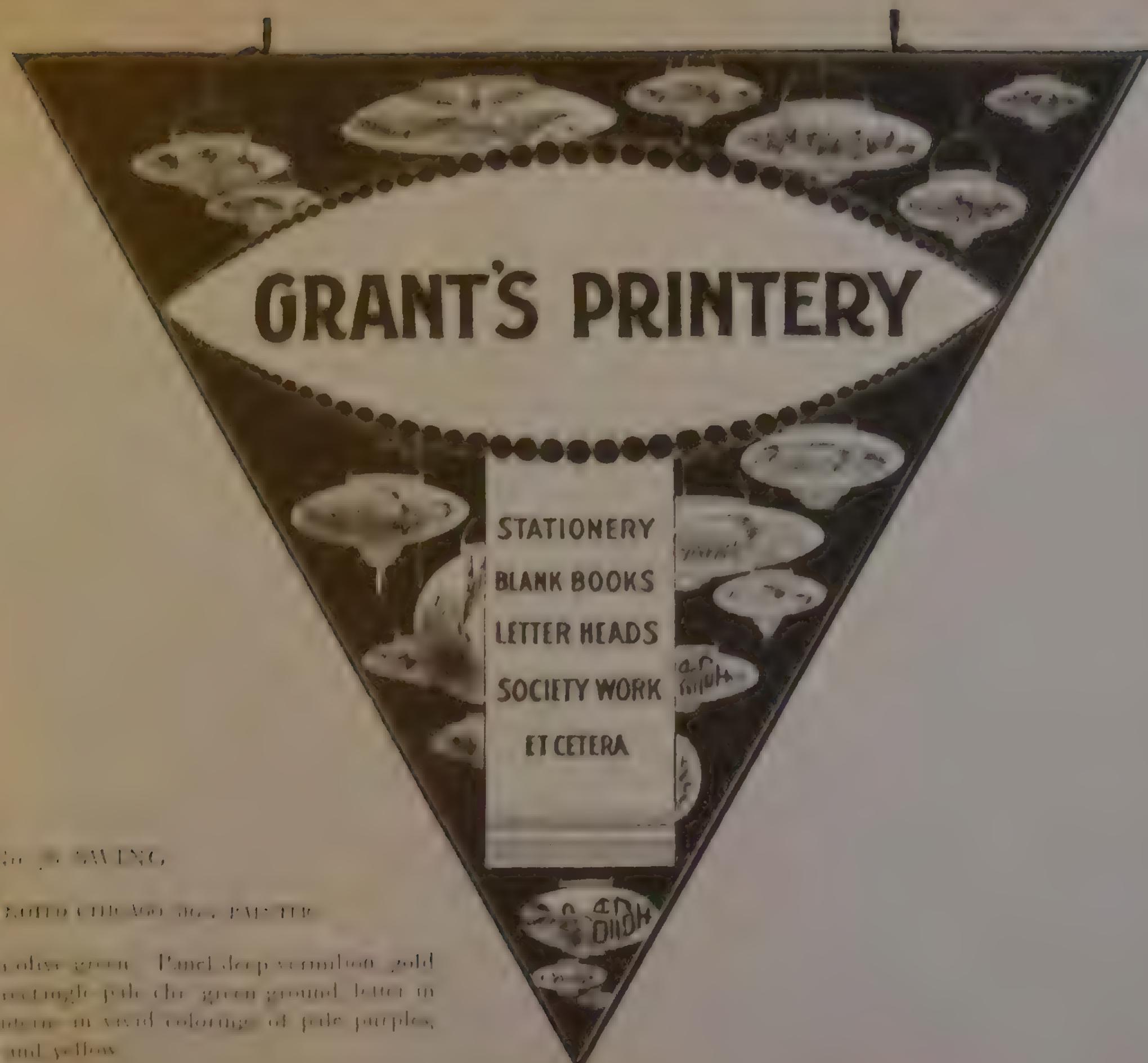
Main panel gets red ground—white letter. Upper panels at ends in olive green, pale chr. green letter, pale olive border. Rectangles in medium buff, letter in citron yellow, pale buff bars and borders. Sprigs in pale olive, outlined in deeper tone of same color. Beads old gold, touch of high light and shade. Main ground in pale buff, border in red.



No. 77 - SMALL PANEL

ATKINSON

Do side scrolls in dark olive, touches of gold high light on them.
Do panel scroll lemon gold leaf, outlined in black. Do the Y & E
natural color, lettering deep gold leaf. Black ground varnish.



No. 3548

DE WITT ST., BOSTON, MASS., U. S. A.

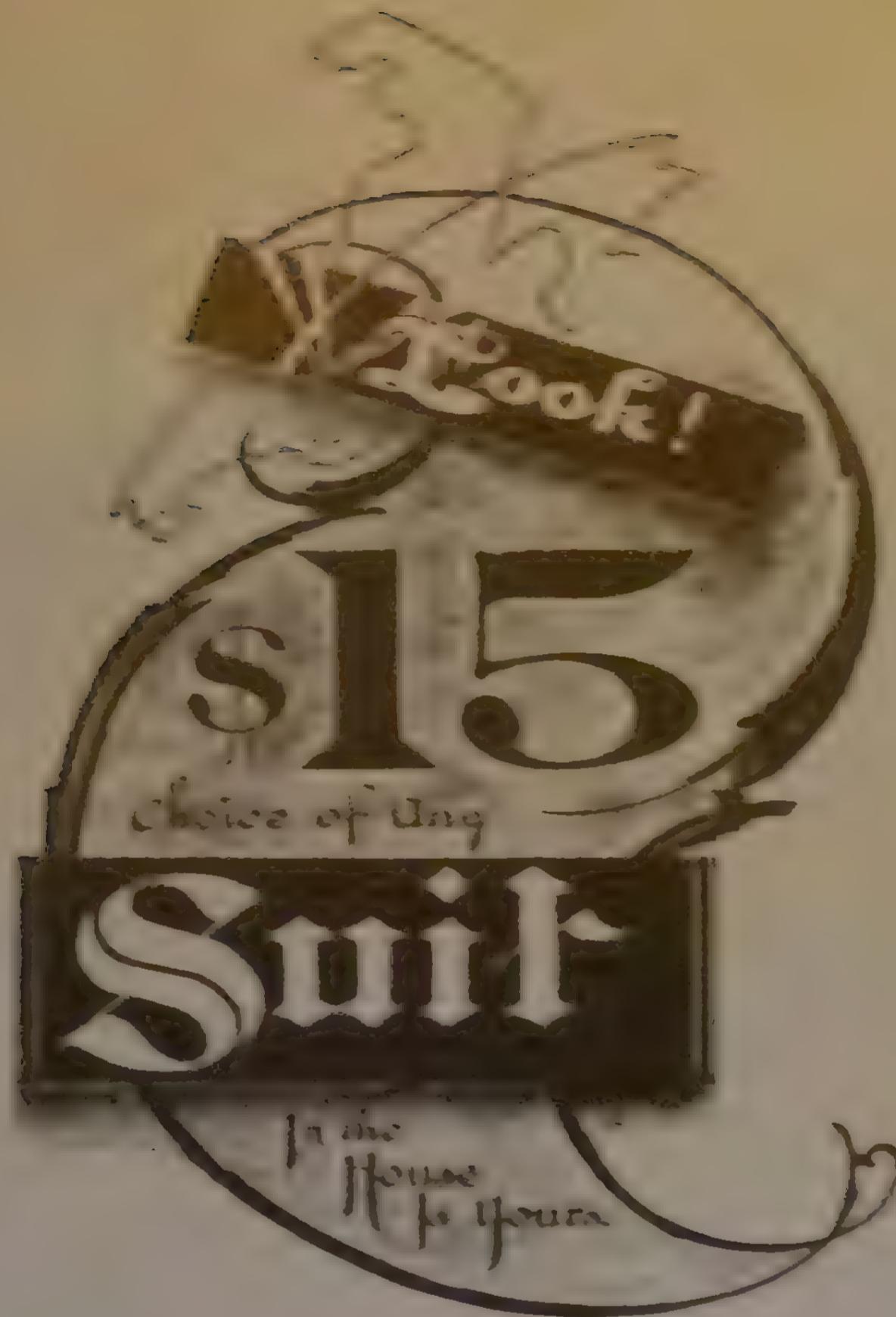
Back ground in medium olive green. Panel deep vermilion, gold
lettered in block outline, rectangle pile chi green ground letter in
and blue green. Design in vivid coloring of pale purple,
pink, blue, carmine, rose and yellow.



No. 79 SWING SIGN

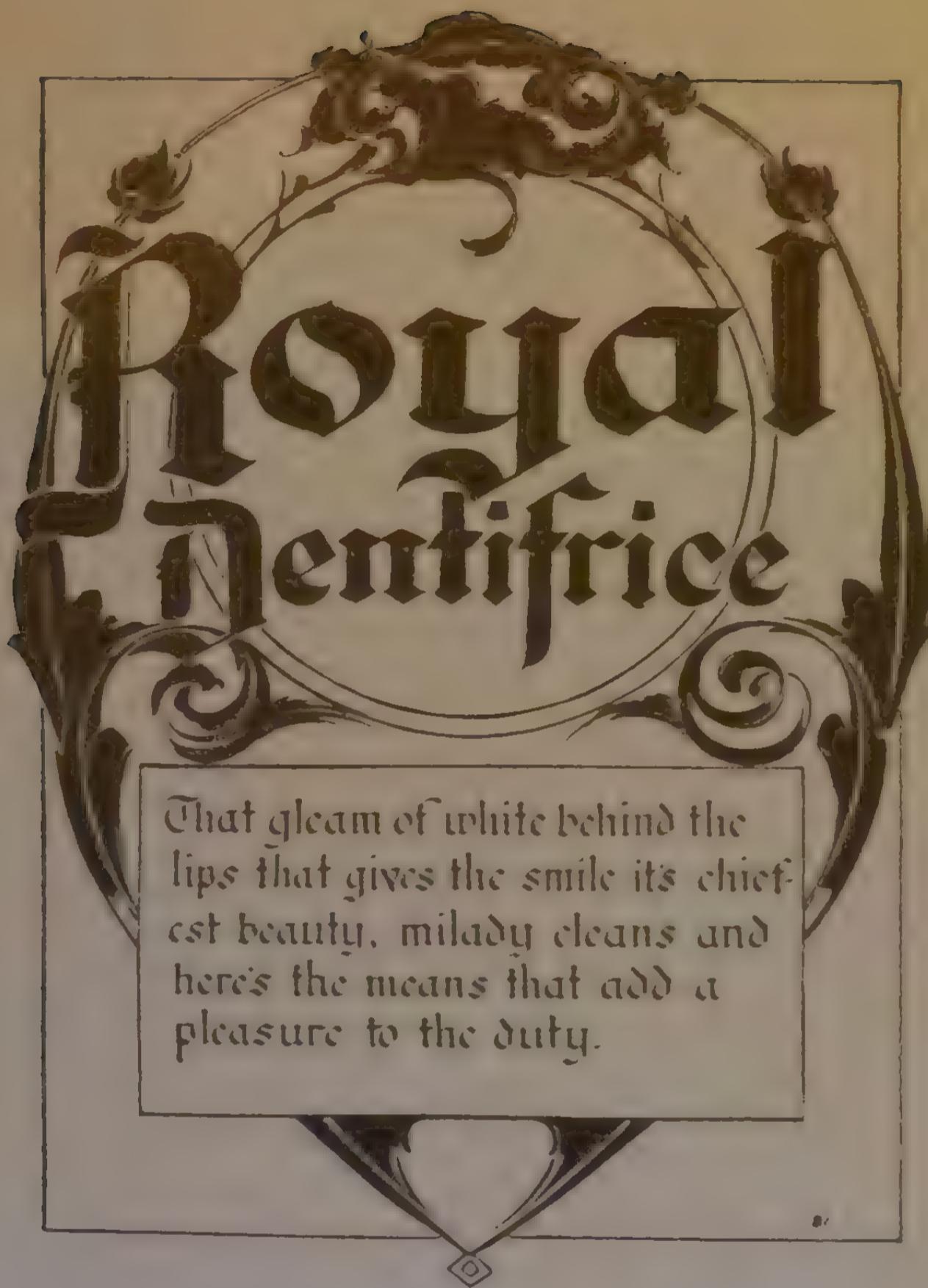
BY E. H. SOWDEN, BURLINGTON, I.A.

Black and gold



Smith's Prime House of Fun

Smith's Prime House of Fun is a unique and delicious dog treat. Our treats are made from the finest ingredients and are sure to satisfy your dog's taste buds. Our treats are available in a variety of flavors and sizes, so you can find the perfect treat for your dog. Our treats are also safe for dogs of all ages and breeds. So why not treat your dog to a Smith's Prime House of Fun today?



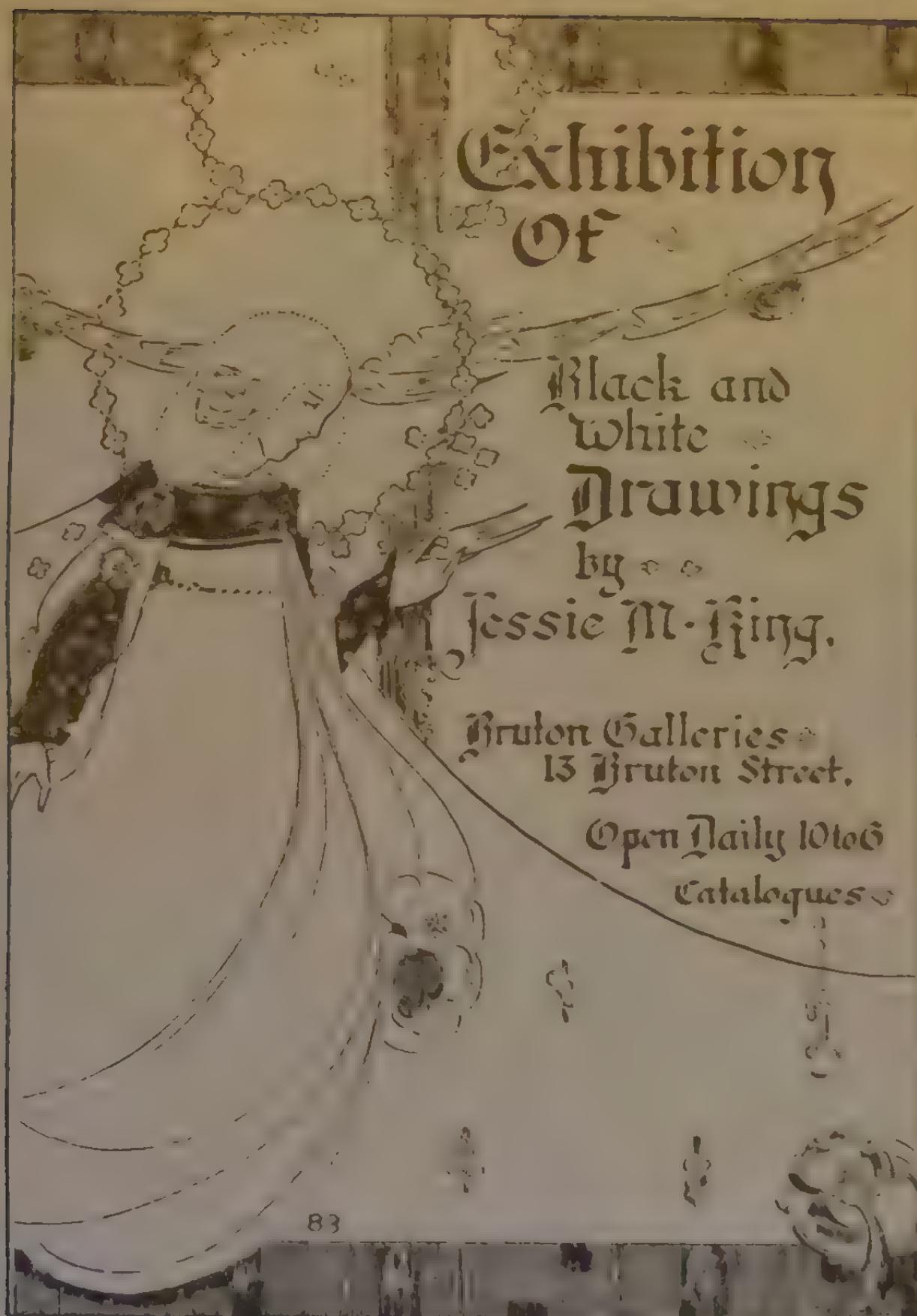
No. 80 SHOW CARD

Pale gray card, do the scroll in pale blue. Here is very good this
Display letter gets outline of pale old gold. Rectangular panel gets
ground of pale orange.



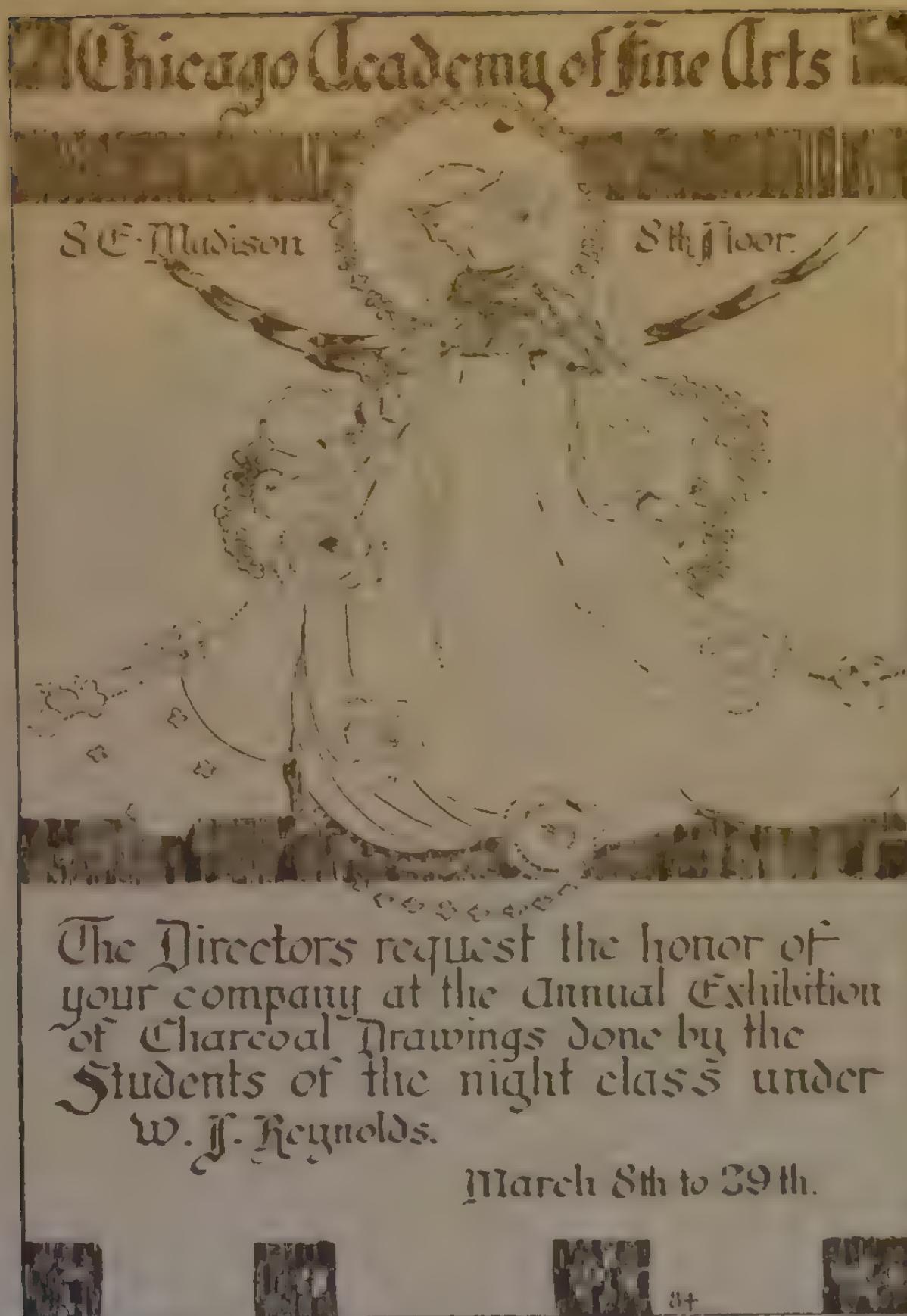
NOTE: SHOW CARD

Pale gray card, 3 x 5 in., 1/8 in. thick. Lettered in black
pink tuscan, white and red lines. Steel lettering, 1/8 in. high.



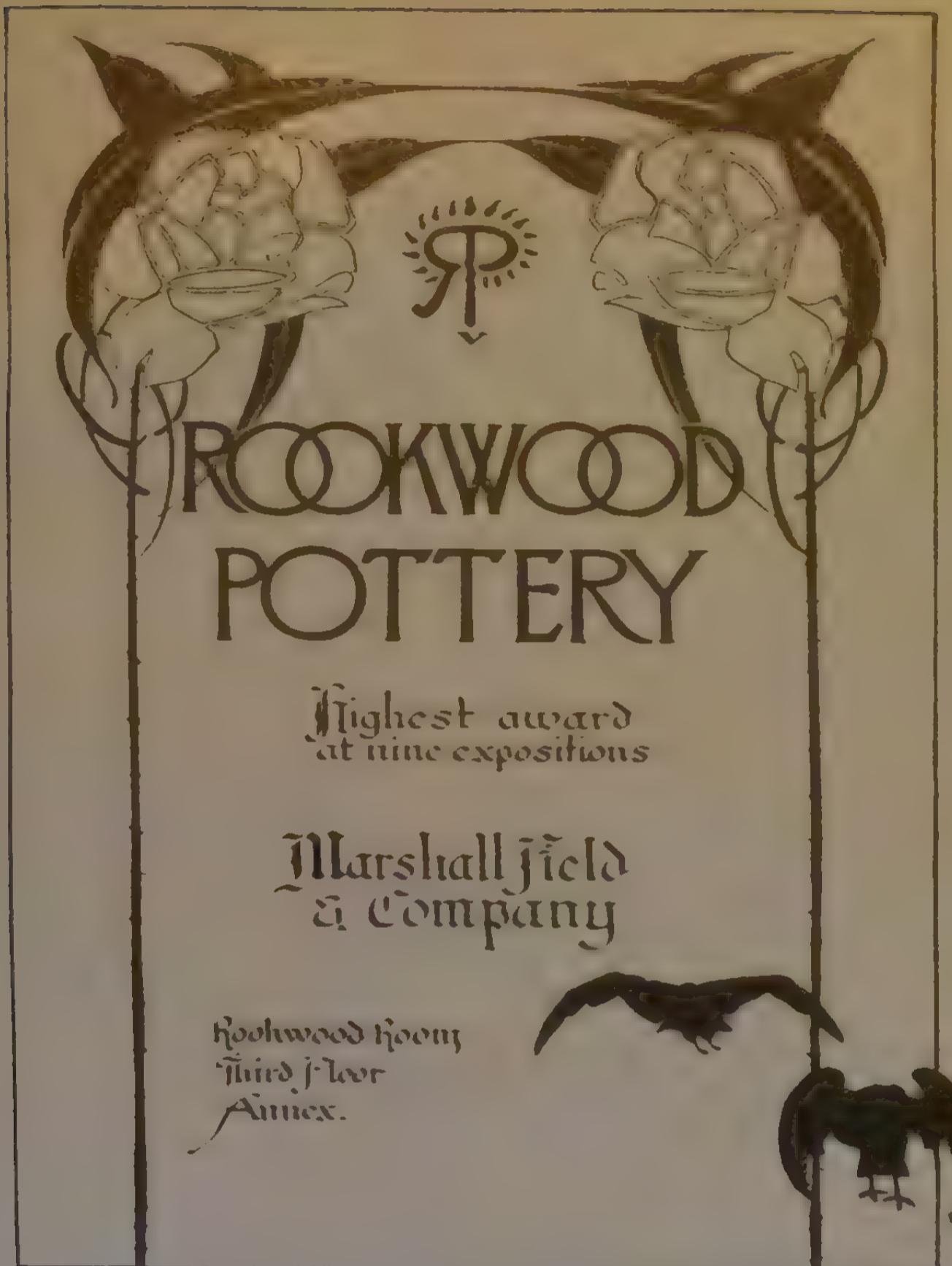
No. 83 SHOW CARD.

Do poster girl in aluminum lining bronze, on dark chocolate card. Bars top and bottom in pale old gold. Letter in pale blue, white "caps."



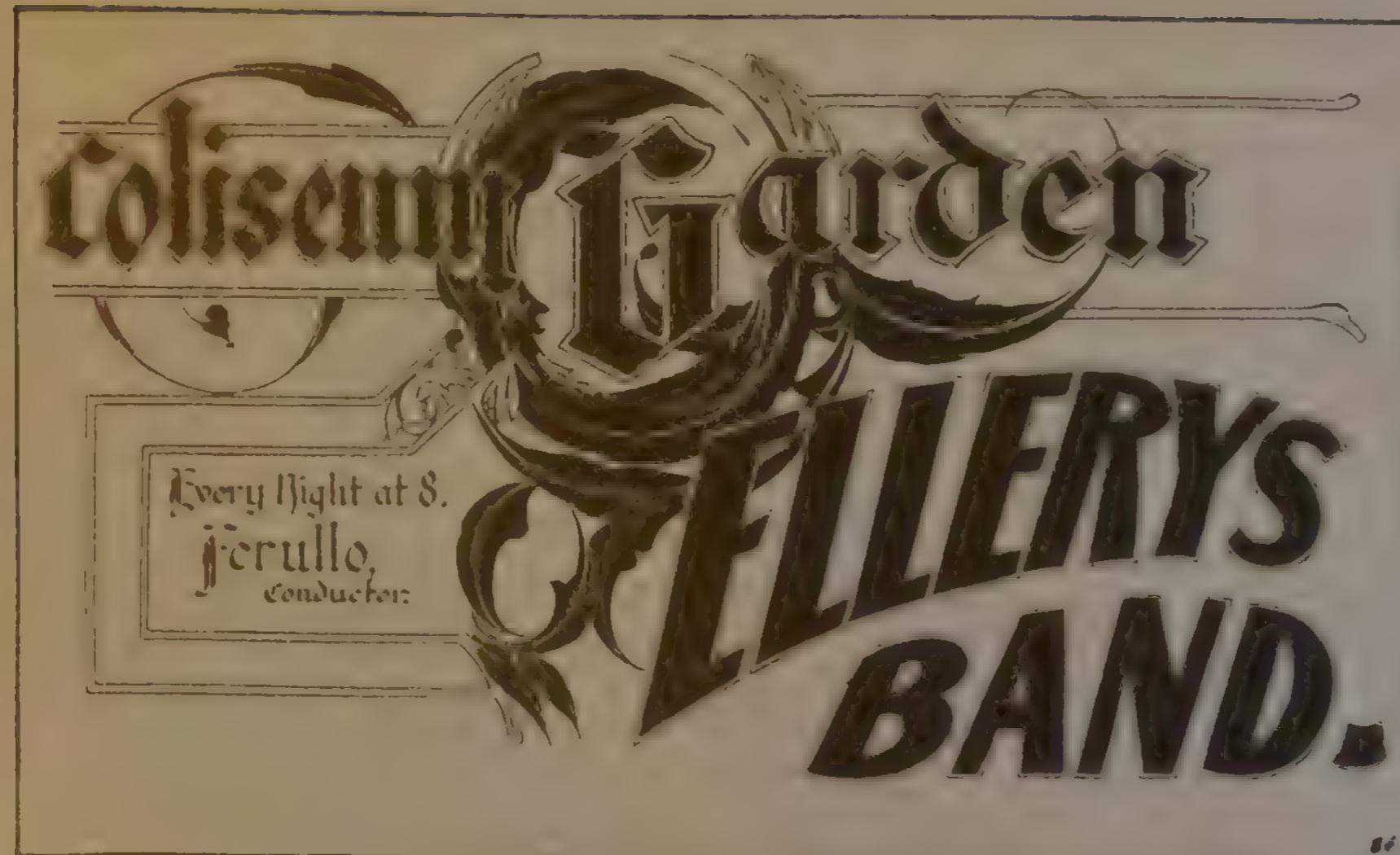
No. 84 SHOW CARD

Do poster girl in gold bronze outline on dark olive card, also the bars top and bottom. Letter in white with red "caps."



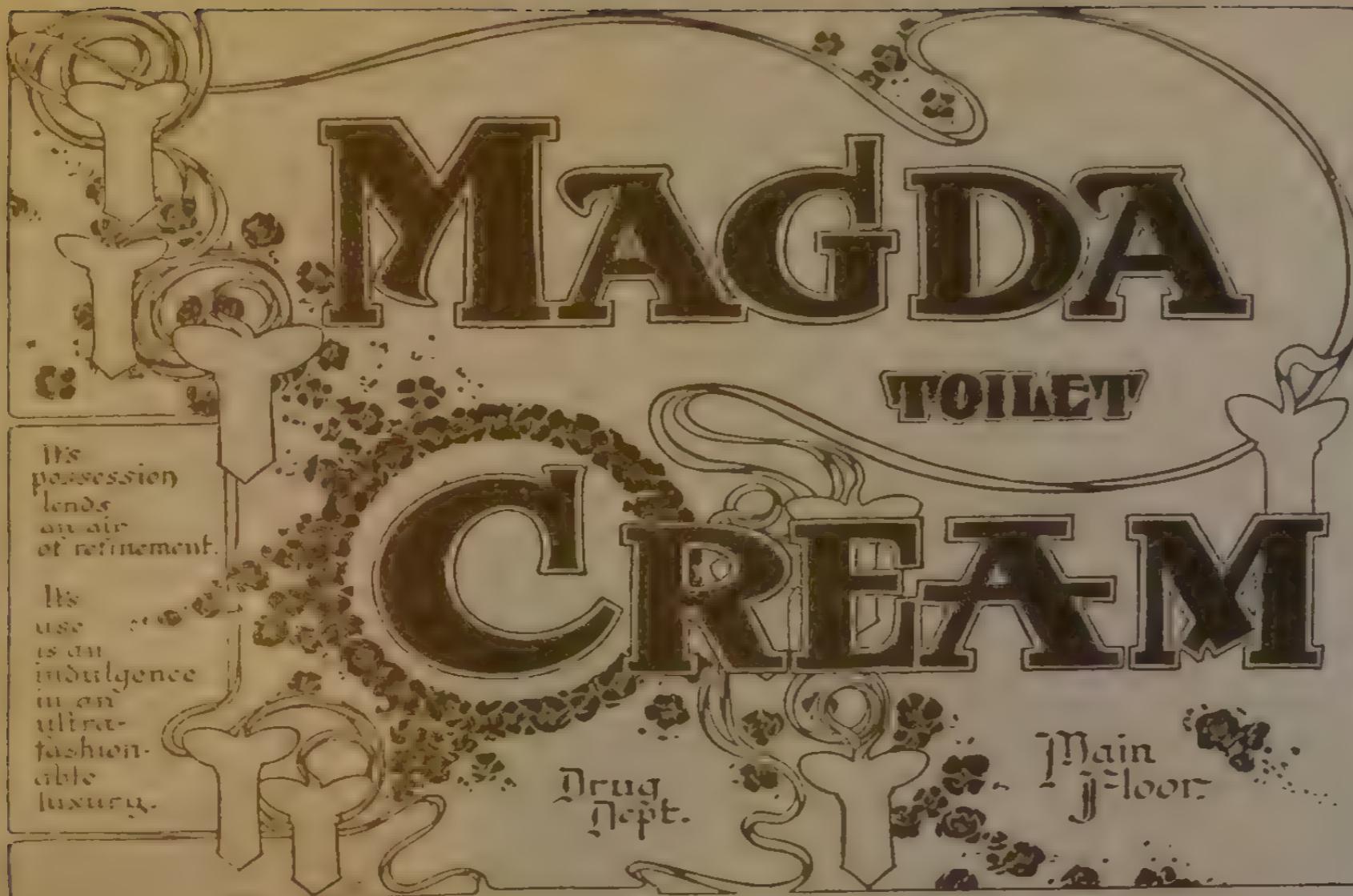
No. 85. SHOW CARD.

Use pale gray card, do poster border in black and orange. Letter in pale rich blue. Outline the display line in deep blue



No. 86. MANOGRAPH DESIGN

Do ornamental stuff in greenish greys. All lettering in black, with top line outlined in pale emerald. Ellery's Band, outline of red and pale cold grey. Ground of little panel two tones of pale purple. White ground.



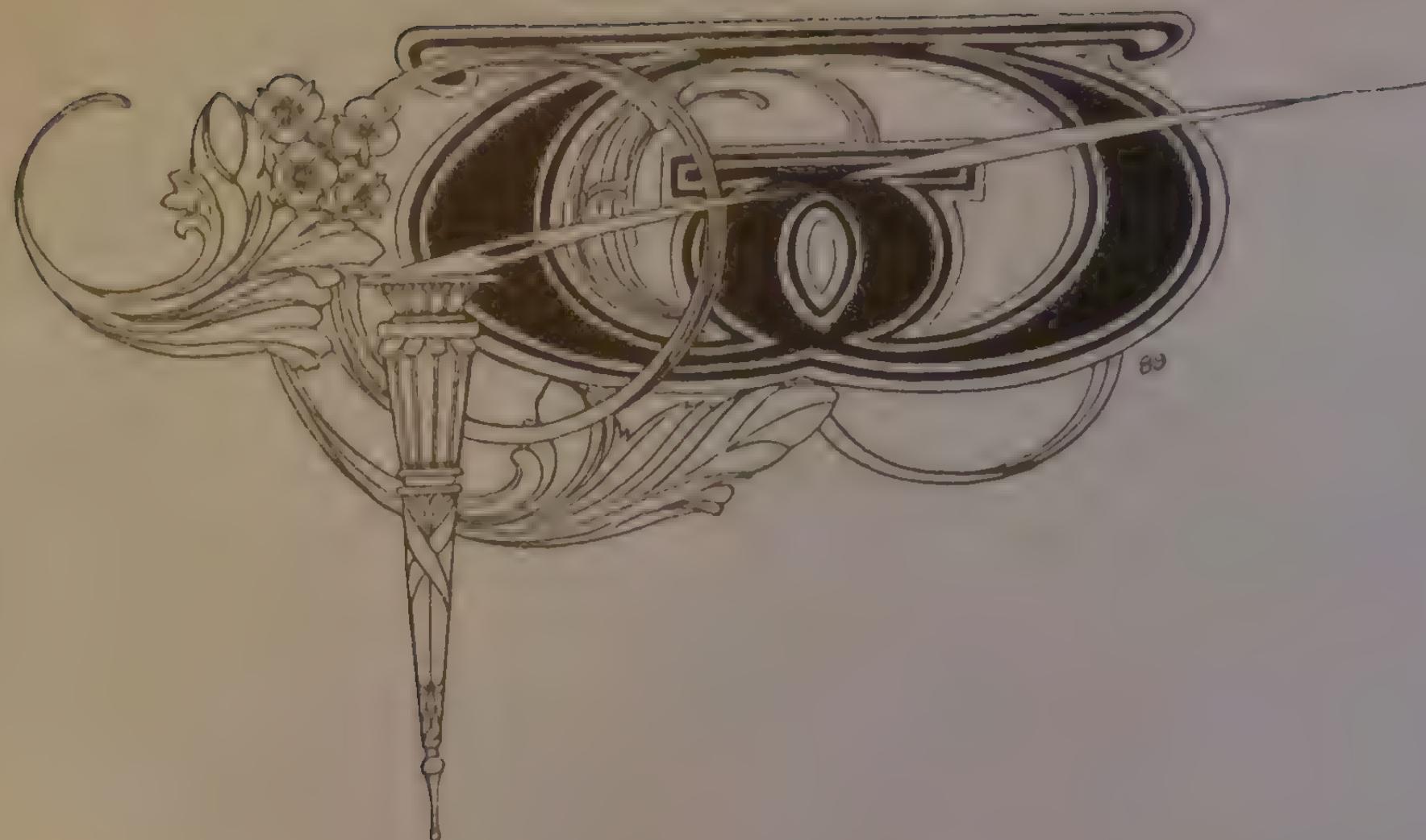
No. 87. SHOW CARD

Use dark grey card and do all ornamental stuff in pale and deep gold bronze. "Magda Toilet Cream," white with red outline, fill in black roughly on ground inside of gold on upper part of design above the posies blossoms in red. Two white panels lower left of design in pale olive, letter bright blue. "Drug Dept." "Main Floor" pale blue, orange border.



No. 88. SHOW CARD.

Use uncoated card and "rub in" some pale tones of burnt sienna, warm gray and purples, using soft pastels with cotton pad. Do the stein in warm medium tones of gray and old gold. Panel in pale bluish green, letter in deep olive, border on panel deeper tone of blue green. "Ye Olde Inn Ale" black lower case, Red "Caps"



No. 89. INITIAL, GLASS OR BOARD.

GARNER, CHICAGO

Do the "caps" in double outline of black and gold, fill center in deep vermillion. Do the scroll and torch in bright outline of lemon gold leaf and fill in aluminum bronze.



No. 90. DOOR LIGHT PANEL.

GEO. OLSEN, WITH GUNNING SYSTEM, CHICAGO.

Do the Nouveau border in bright gold outline, stipple center
same on lettering—black ground.



No. 91 POSTER DESIGN - 2 COLORS.

BY VAI COSTELLO, LOS ANGELES, CAL.

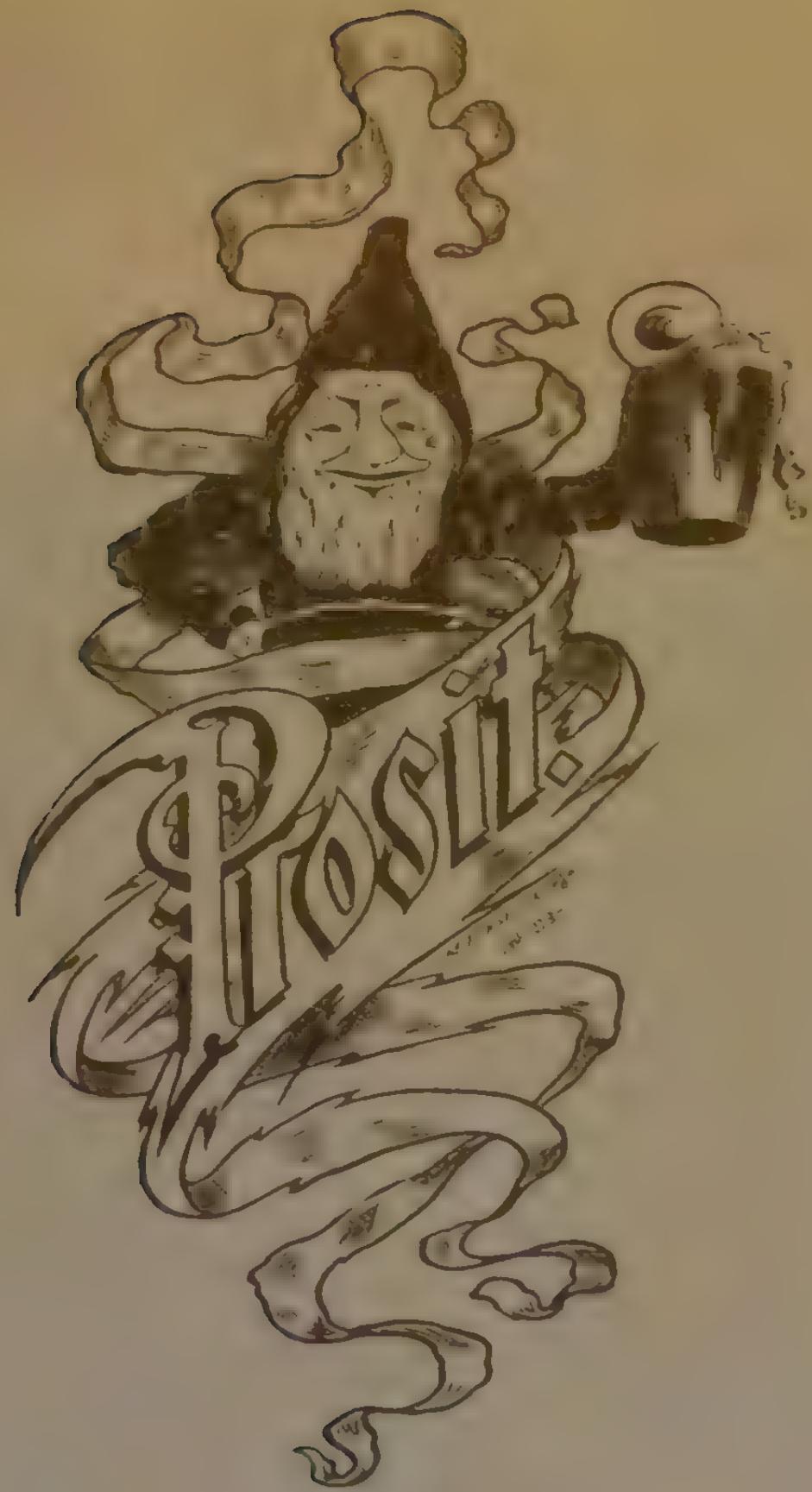
Either black or red.
or - pale chrys. green and dark olive
or - bright buff and old gold
or - pale emerald and deep purple.



No. 62. LETTER HEAD, CARD OR POSTER

ALFRED WILLENS, N. Y.

For poster do top line in two tones of old gold, outline and drop shade in tuscan. Do ornamental stuff in pale yellowish grey, and outline it in medium tone of cold old gold. Main panel, blend ground of deep to light vermillion—white letters black outline. Panel at left of design, pale yellowish green, letters in deep green. Address lettered in black.



No. 93. DESIGN.

BY M. P. KOB, CHICAGO.

Do the ribbon in dull tone of buff, outline and detail same in medium old gold. Lettering in deep vermilion, high light in pale vermilion. Stroke of black on shade side. Do "Figure" in poster style, using abbreviated natural color. White ground.



Small, top part of face light green, rest of face and
green green. Mouth and nostrils black. Eyes black, large,
letter, with black outline. Rest of body, black, with black
carries. Rest of head, black, with black stripes.

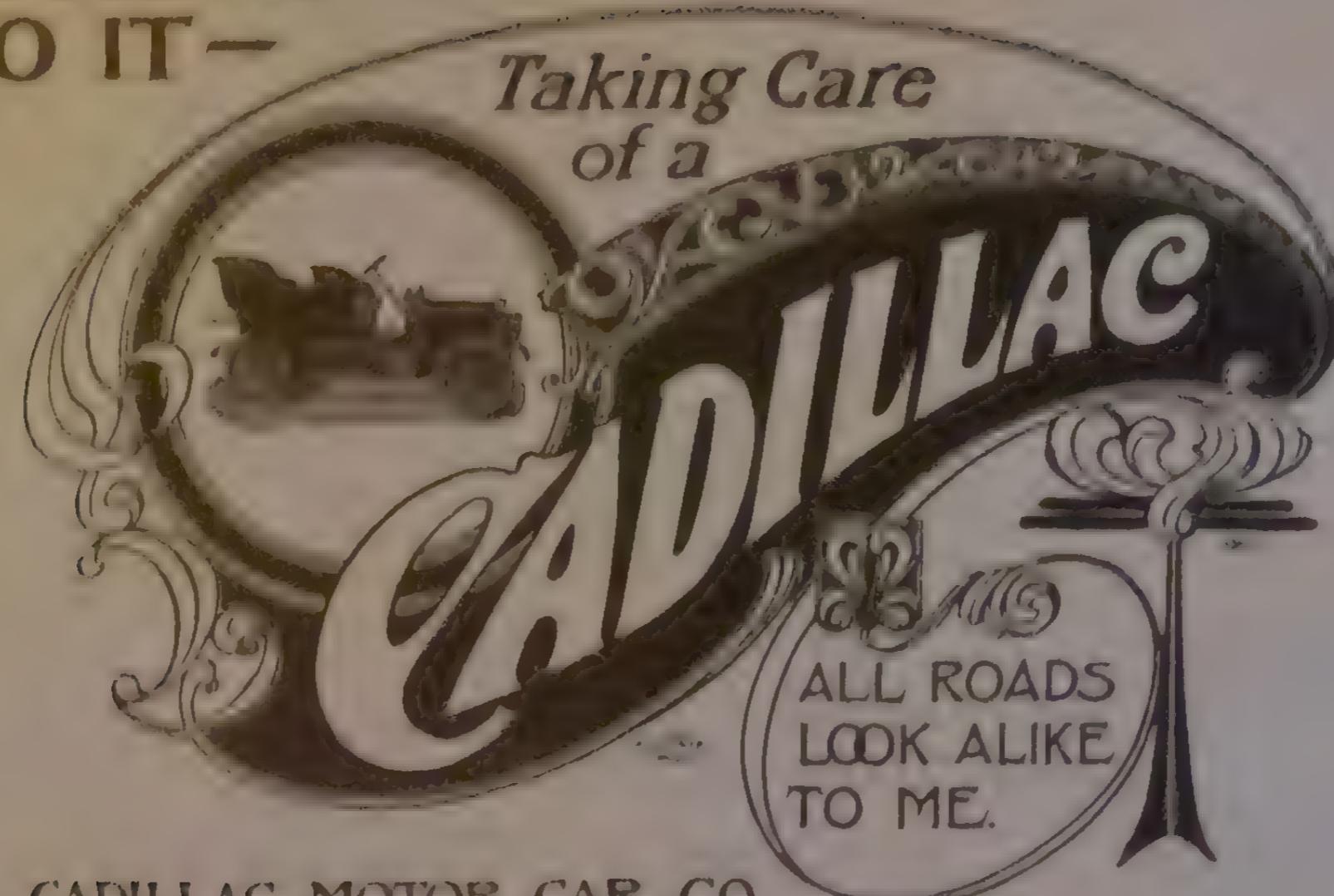


No. 95. SHOW CARD.

BY GEO. OLSEN, WITH GUNNING SYSTEM, CHICAGO.

Use uncoated card, rub in pale tones of green, purple and pink—
letter dark red and olive green. Do poster roses in copper and cold
bronzes

NOTHING
TO IT -



CADILLAC MOTOR CAR CO.
Detroit, Mich.

No. 96 DESIGN FOR BULLETIN OR WINDOW

ENGRAVING MADE FROM ORIGINAL DRAWING BY W. D. TATE, NOTED
CHICAGO SIGN PAINTER

For bulletin do work upon scroll in medium old gold, where detail occurs use deeper tone of same color. Ground inside of scroll at top of design, pale lemon yellow. "Taking Care of" lettered in True vermilion. Display panel "cut in," using deep rich purple, white letter with wide black outline; also inside wide outline of orange yellow. Lower small panel deep vermilion ground, white letter. Lettering in main ground deep gray with black high light. Main ground in very pale tone of warm gray. Bright vermilion border.

ATKINSON FANCY ROMAN

J. Q. P. L. O. W.
M. I. G. H. T. Y. E. X.
Z. D. B. U. R. K. E. 'S
& F. A. N. G. Y. &
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MODERN CLASSIC

A B C D E F G H I J K L M N O
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CLASSIC BLOCK

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z ε

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A B C D E F G H I J K L M
N O P Q R S T U V W X Y
1 2 3 4 5 6 7 8 Z 9 0 & a b c d
e f g h i j k l m n o p r s t u v w x y z

CHICAGO TUSCAN

Monogram and Letters

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w y
8 9 6 5 C 8 2 3 4 7

FRENCH ROMAN

A			a
CD		I	dcb
BEF	234		efg
GHIJK	5		hijlmnok
LMNOPOR	6		prstq
STUV	7		uv
WXYY	89		w
Z&	0		xyz

Eccentric French

Spike Spur French

A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Sign Painters Plymouth

A B C D E F G H I J K L M
N O P Q R S T U V W
& X Y Z &
a b c d e f g h i j k l m n o p q r
s u t v w x y z
1 2 3 4 5 6 7 8 9 0

Douglas' Specimen Book

АВВЕЕЕFGHIJКЬМНОPQR&TUVW
XYZ abcdefghijklmnopqrstuvwxyz &

Monogram

АВВЕЕЕFGHIJКЬМНОPQR&TUVWАХГZRRBPGS
2 abcdefghijklmnopqrstuvwxyz & 12345678

Douglas' Specimen Book

АВСДЕFGHIJКЛЬМН
ОРQRСTУVWХYZ
abcdefghijklmnopqrstuvwxyz &

Extrême French

A B C D F G H I J K L S M N O P Q
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Condensed Form

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1 2 3 4 5 6 7 8

abcdefghijklmnopqrstuvwxyz RR

Constitutional Form.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z Ζ &

Duncan Ball Block
Upper and Lower Case.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z & &
a b c d e f ó h i j k l m n o
p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0.

1. Regular

A B C D E F G H I J K L M N
Y Q P R S T U V W X Z &

Adapted from

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &

A B C D E F G H I J U K L M N O P Q

R S T U V W X Y Z & & &

1 2 3 4 5 6 7 8 9 0

a b c d e f g h m n o p q r

u v w s t x y z

ADVERTISING! THICK & THIN PLUS

A
B C
D E F
G H I J K
L M N O P O R
S T U V
W X Y
Z
&

I
23
4
5
6
78
9

a
d c b
e f g
h i j l m n o k
q r s t p
u v
w
x y
z

WEDDING LIGHT PAPER

A B C D E F G H I
J K L M N O P Q R
S T U V W
X Y Z
&

Broken Poster

A B C D E F G H I J K L M

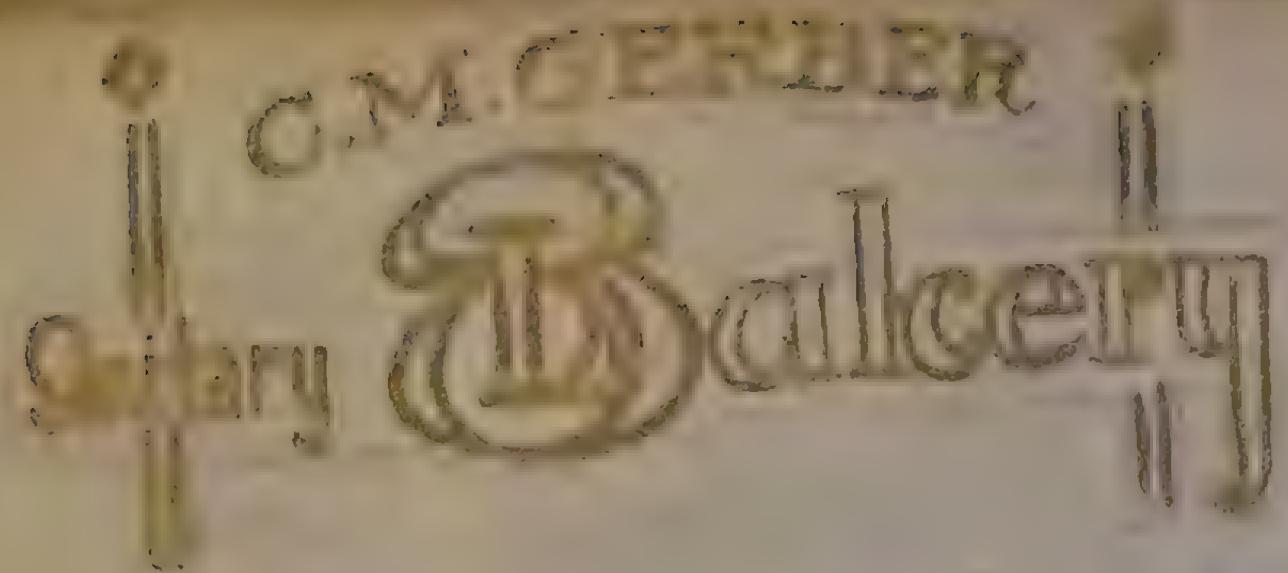
N O P Q R T U V W X Y

Z &

a b c d e f g h i j k l m n o p q r

s t u v w x y z

1 2 3 4 5 6 7 8 9



Poster Block No 2

A B C D E F G H I J K L M
N I O P Q R T S U V W X
Y Z & a b c d e f g h i j k l m n o p q r s t u v w x y z

1906 Classic 'Plug'

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g g h i j k l m n o p q r s t u v w x y z

Spur Egyptian

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &

Modifications (Light)

A B C S J G · A B C S G C S J G · C S G ·
J Q S C S F M I 2 3 4 5 6 7 8 9 S s

NICHOLSON FRENCH

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u
ø ñ

W X Y Z

2 B 4 5 6 7 8 9 I

•Antique Block•

A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l
m n o p q r s t u v w x y z 1 2
3 4 5 6 7 8 9 & &
A B C e C G D E F G H I J K L M N O P
Q R R S S T U V W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z Single Stroke Block
& 1 2 2 3 3 4 5 6 7 8 9

Round Full Block

A B C D E F H G I J K L
M N O P Q R S T U V
W X Y Z & a b c d e f g h i j k

l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

POSTER BLOCK

A B C D E F G H I J K L

M N O P Q R S T U V

W X Y Z &

a b c d e f g h i j k m n o p q r s t u v w

X U Z

2 3 4 5 6 7 8 9 1 0

ATKINSON TUSCAN ROMAN (Light)

A B C D E F G
H I J K L M O P
Q R S T U V W
X Y Z
&

À

2 4 5 6 7

à

ß G

3 1 9

dc b

D E F

R

c f g

G H I J K

h i j l m n o k

L M N O P Q R

R

q s t p

S T U V

8 R

u v

W X Y

ſ R

w s p

z &

x y z

Bulletin 'Plug'

A B C D E F G G G H I J K L M N O P P P R R R S T U W V X Y
89 Z & a b c d e f g g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7

Modified 'Plug'

A B C D E F G H J K L M N Q P R S T
S S U V W X Y Z & 1 2 3 4 5 6 7 8
9 E F F a b c d e f g h i j k l m n o p r s t u v w x y z

FRENCH ROMAN (LIGHT)

A 4123
BC 956
DEF 78
GHIJK O
LMNOPQR
STUV
WXY
Z
&

a
dcb
efg
hijlmnok
pstq
uv
w
xy
z

Art Nouveau

A B C D E F G H I J U
K L M N P Q R S
T V W X Y Z

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Eccentric Roman

Fancy Roman

A B C D E F G H I J K L M N
O P Q R S T U Y Y X X Y
æ È Z Ì

Bulletin Ring

A B C D E F G H I J K L M N O P Q R T U V
a b c d e f g h i j k l m n o p q r s t u v w x y z

Spur Egyptian

A B C C D F E G G H J J K L L M N O P Q R S S T U V W
a b c d e f g h i j k l m n n X Y Z & o p q r s t u v w x y z

Spur Egyptian (Light)

A B C D E F G H J K L M N O P Q R S T U V W X Y Z & I 2 3 4 5
6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z

Full Block (Upper and Lower Case)

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
e f o h i j k l m n o p q r s t u v w x y z
? ; 1 2 3 4 5 6 7 8 9 0 S a b c d

Half Block (Upper and Lower Case)

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a a b c d e f o h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9 0 C S

ROUND BLOCK (Thick/Thin)

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d e
f g h i j k l m n o p q r s t
U V W Y Z 1 2 3 4 5 6 7 8 9

Tuscan Full Block

A B C D E F G H I J K L O
M N P Q R S T U V W X
Y Z & a b c d e f g g h i j k k l
& m n p q r t u y 1 2 3 4 5 6 7 8 9 0

Full Block (Thick & Thin)

A B C D E F G H I J K L M
N O P Q R S T U V W Y Z
& a b c d e f g h i j k l m n o p q r t u
v w y y z 1 2 3 4 5 6 7 8 9 0

WESTERN 'SINGLE STROKED'

AaBbCcDdEeFfGgHhIiJjKk
LlMmNnOoPpQqRrSsTtUuV

9876 vWw Xx Yy Zz 12345

A B C D E F G H I J K L M N O P Q R S T U V

& W X Y Z 89

a b c d e f g h i j k l m n o p q r s t u v w x y z 1234567

QUNNING 'SINGLE STROKE'

GO!
LAZY FAT VIXEN
BE SHREWD;
JUMP QUICK!
abcd & efghi
1982jklnop 34567
qrstuvwyz

TUSCAN BLOCK heavy)

Egyptian.

A B C D E F G H I J K L M N O P R S T

U V W X Y Z & I 2

x 3 4 5 6 7 8 y

a b c e f g h i j k n 9 m o p q r s t u v w

z

Antique Roman.

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z & c

Æ S Lat. Eng. &c.

a b c d e f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9

Modified Antique Tuscan Roman

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & & 123 45 678 90
pack my box with fve dozen liquor
jugs.

Single Stroke Tuscan

GO! LAZY FAT VIXEN
BE SHREW D JUMP QUIC
K pack my box with five dozen liquor
jugs 123 45 67 890 Τ Τ Alternates.

BULLETTIN ROMAN

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z
a b c d e f g & h i j k l m n
o p q r s t u w x y z
1 2 3 4 5 6 7 8 9

ShowCard French

A B C D E F G H I J K L M N
O P Q R S T U V W X Y
Z &
a b c d e f g h i j k l m n o p q r
a a d f x y s t u v w z g s u
l 3 2 4 5 6 7 8 9 3

A
G B C C
DEF
GHIJK
LMNOPQR
STUV
WXY
Z
&c

I
423
5
6
7
8
9
0

a
dcb
efō
hijlmñnok
qrstp
uv
xwy
z

Heavy Sign Script

abcdefghijklmnopqrstuvwxyz

Bulletin Stub

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

NEW YORK ROMAN

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z & &
a b c d e f g h i j k l m n o p q
r s t u v w x y z l 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9

HALF CLASSIC ROMAN

R S E F L J K M V W I H D T U
A B C D E F G H I I J L
N I N O P Q R S T U V
A B W X Y Z & 1 2 3 4
5 6 7 8 9 a b c d e f g h i j k m
R I n o p q r s t u v w R
& x y z R R

B E A E H
P F K L Y
R I M D J
J Y K G W O
M Z H P Y K
L Y K C P abc

NEOPOLITANS

Edmund Sted



I M A P I I S

Samuel Sted



NEOPOLITANS

PARTNERS

Complete

Convex Effect

A B C D S & G O R J

N

Small 3D
Outline

Drop Shadow

S

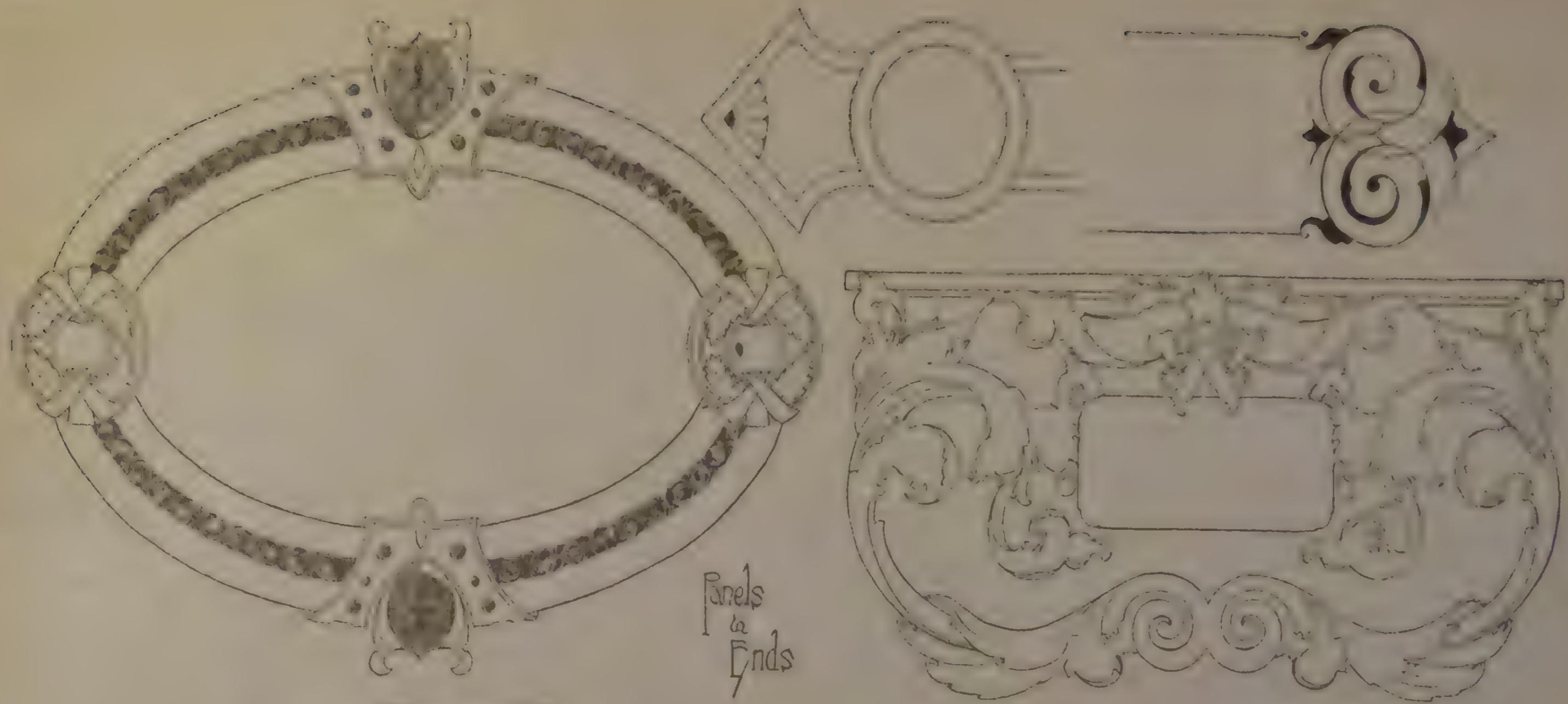
Letter Field Shipp

"Open"

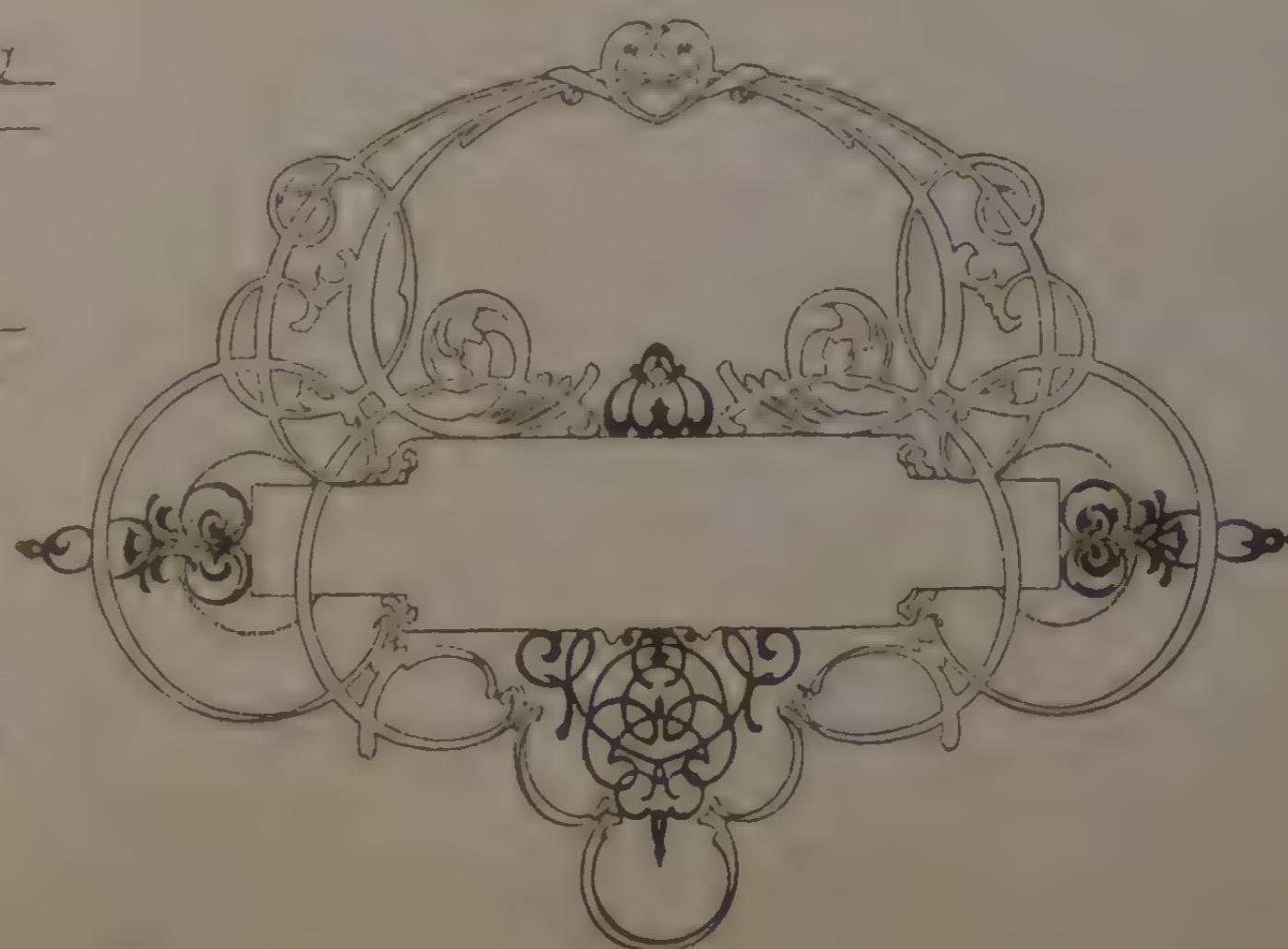
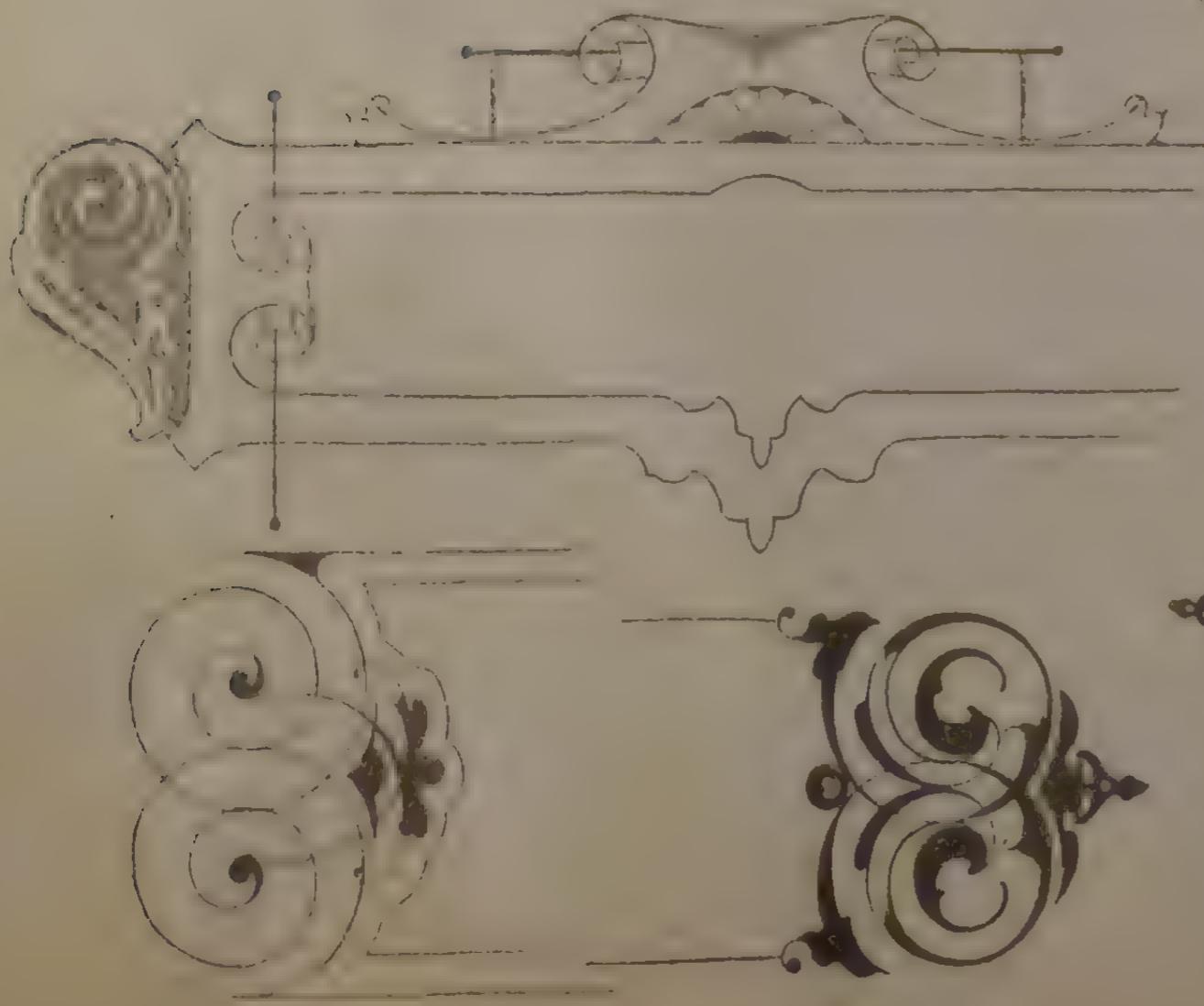
Hot Black Outline

Drop Shadow: Drop shadow

V

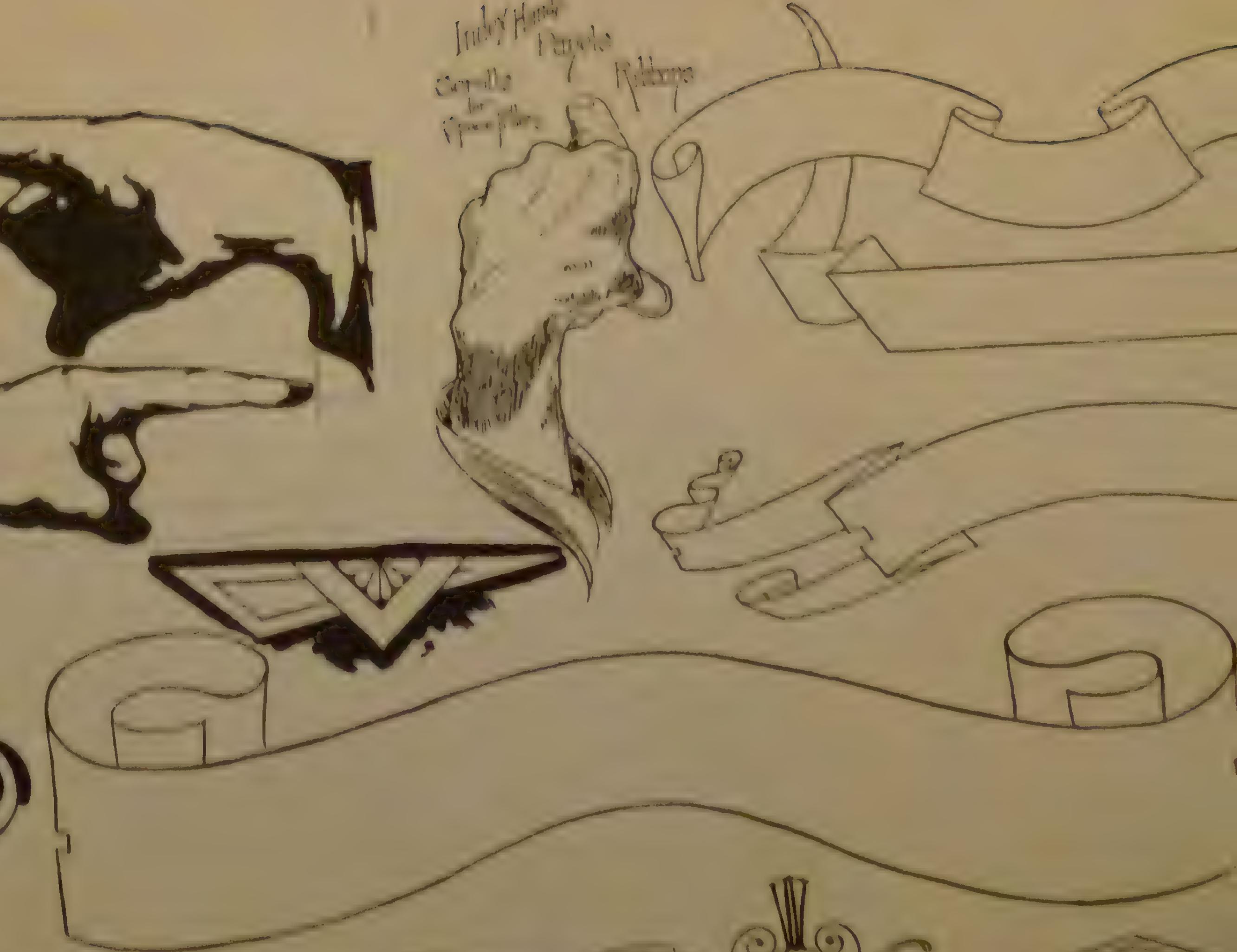
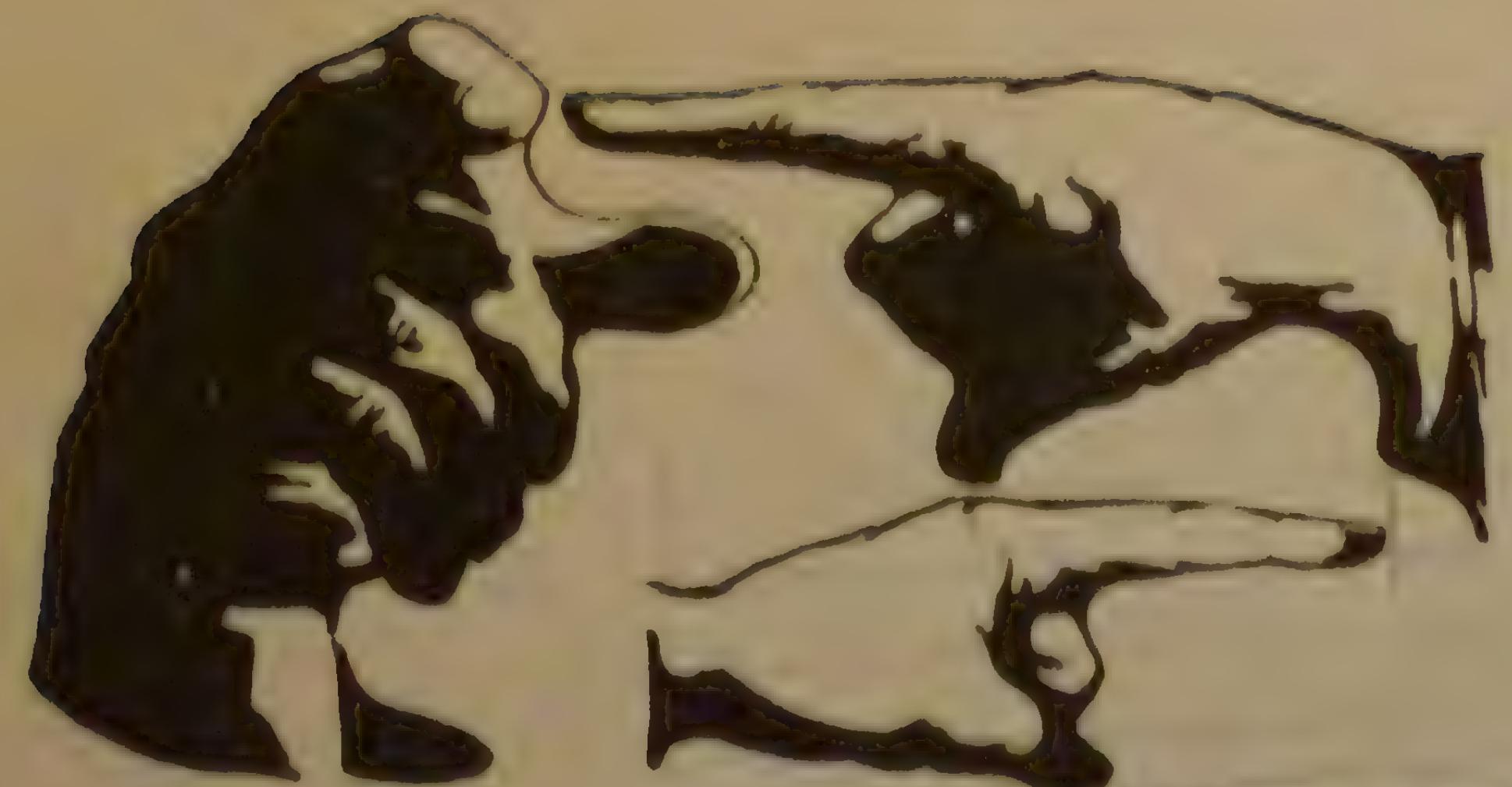


Panels
&
Ends

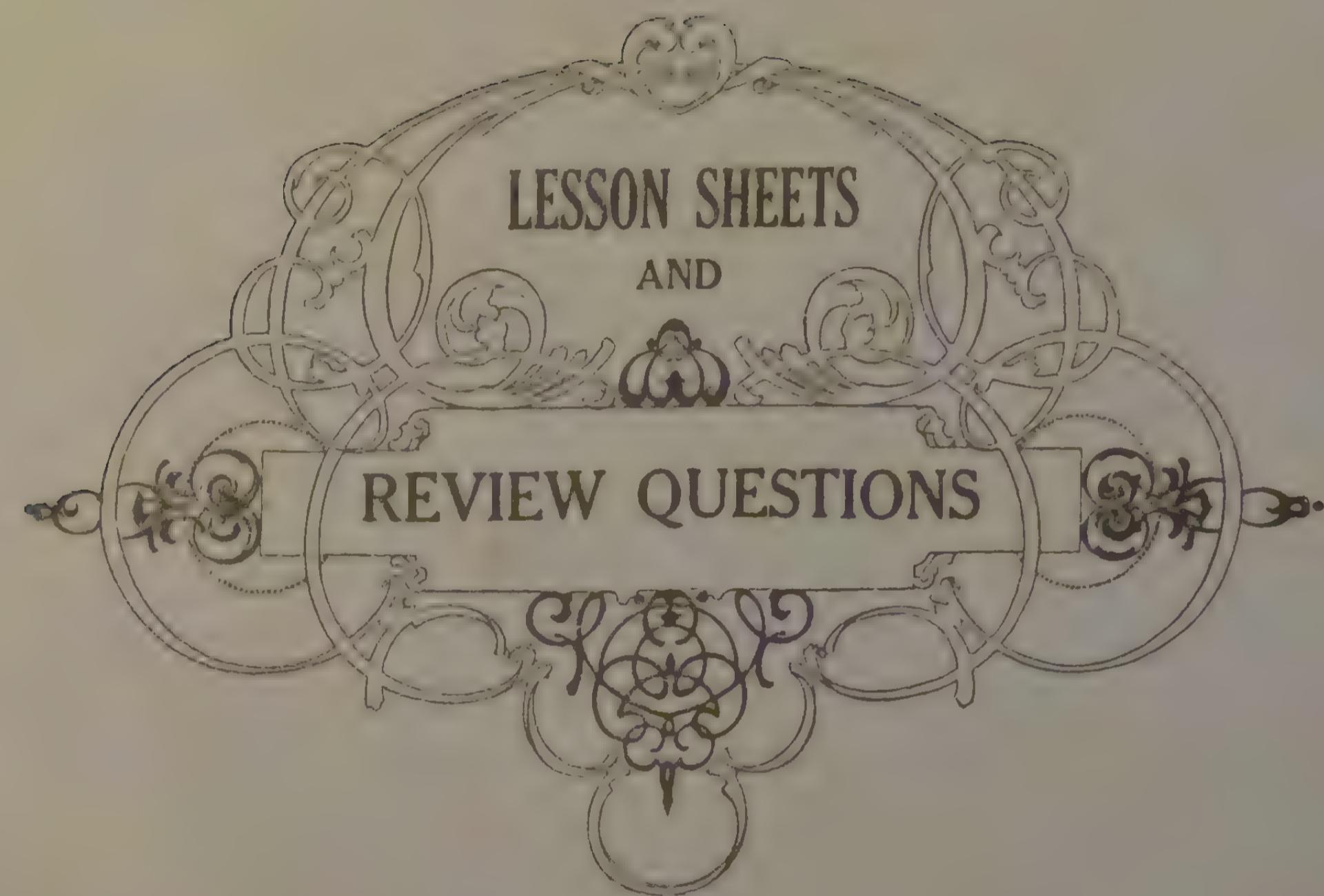




Indy Hairs
Purple
Corduroy
Spaghetti
Ruffles







LESSON SHEETS
AND
REVIEW QUESTIONS

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Chas. B. HOHLER,